MAXIMUM ROCKNROLL

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the Hard-ons

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT PLEASE LIST MRR AS SOURCE CREDIT.

MRR IS LARGELY PUT TOGETHER BY YOU, THE READERS WE ENCOURAGE YOU TO CONTRIBUTE THE FOLLOWING:

NEWS:
we desperately need both timeless features, as well as first-hand stories you are aware of. Can be lengthy or short blurbs.

RADIO STATIONS:
if you do punk shows, send in a short article on your show/station

LETTERS TO THE EDITOR:
try to keep your ideas concise

INTERVIEWS:
we need both full length & in depth interviews, as well as short intros to newer bands on the scene. Include photos, logos, etc.

GRAPHICS:
we have 2 pages every issue and would like to showcase some emerging and radical talent

SCENE REPORTS:
include photos, addresses & phones, and social/political commentary

ARTICLES:
we need informative & in depth features, as well as shorter jabs

VENUES:
send in your listing by answering the 6 questions on the Book Your Own Tour page

MRR IS ALWAYS LOOKING FOR CONTRIBUTIONS (SCENES REPORTS, INTERVIEWS, NEWS FEATURES, ARTICLES, LETTERS), BUT.....

OK, here's the lowdown on the scanner we have here at the MRR headquarters, a machine that will read your type-written submissions and input them into our Macintosh computer. This device will make it easier and quicker in getting your information into MRR, but just typing the pieces yourselves is not quite enough. To make things easier on the shitworkers:

DO:
1) Use a standard typeface.
2) Use a clean typewriter ribbon.
3) Don't make any "stray" marks on the paper.
4) Leave margins on all sides of at least an inch.
5) Use white-out to cover up mistakes.
6) If you can, try to follow the MRR style consistency guidelines (song & book titles in quotes, LP/EP titles & zines underlined, local band names in scene reports in all capitals).

DON'T:
1) DO NOT TYPE IN ALL CAPITALS !!!
2) Don't correct mistakes with a normal pen.
3) Don't use a typewriter that makes blotchy characters or fills in the letters with ink.
4) Don't send a xerox copy with weak or badly defined characters.
5) Don't use exotic typefaces or italics.
6) Don't underline sloppily by hand.

I know, it's rough, like high school or something, all these stupid rules, but just think of the poor shitworkers and PLEASE try to send in something our finicky scanner will digest. It helps a lot. Thanks!

If you have access to a Macintosh computer, then please submit your info on a disc, which we will return to you. It is not mandatory to send in material typed or on disc, but it does speed things up a lot.

ANYONE THINKING OF SELLING THEIR OLD PUNK/HARDCORE RECORD COLLECTION IN ONE CLUMP, PLEASE GET IN TOUCH WITH MRR. WE ARE TRYING TO AMASS RECORDS FOR A RECORD STORE NEXT YEAR.

MAXIMUM ROCKNROLL RADIO

CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CHRY No. York, Ont 105.5FM Fri 1AM
CKMS Waterloo, Ont 94.5FM call station
KDIC Grinnell, IA 88.5FM Fri 1PM
KFCF Fresno, CA 88.1FM Tues 9PM
KPFA Berkeley, CA 94.1FM Tues 9PM
KZUM Lincoln, NE 89.3FM Thur 11PM
WCSB Cleveland, OH 89.3FM Weds 1PM
WKSR Kent, OH 730AM Thurs 10PM
WMHB Waterville, ME 90.5FM Tues 8:30PM
WNMC Traverse City, MI 90.9FM call station
WOZQ Northampton, MA 91.9FM Sun 3PM
WUMF Farmington, ME 100.5FM Weds 6PM
WZRD Chicago, IL 88.3FM Sun 3PM
Radio FMR Rouen St Jqs, France 90.6FM Tues 9PM
Radio 100 Berlin, Germany 103.4FM Fri midnight

RADIO STATIONS: MRR Radio shows are now available for stations only. Contact MRR Radio at the address on the next page.

MAXIMUMROCKNROLL

SUBSCRIPTIONS:
U.S.: available from U.S. address below. Copies are $2.50 each/ 6 issues sub for $15.00.
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Issues # 0, 21, 23, 32, 35-38, 40, 42-64 are $1.50 each ppd in U.S., $2 Canada, $4 South America, $4.75 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Issues 65-80 are at rates as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Ad Reservations: write or call now!
Ad Copy In: 1st of month
Issue Out: 15th of month

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5" down) $20
1/3 page: (5" x 5", or 2 1/2" x 10" down) $40
1/2 page: (7 1/2" x 5" down) $60
no more full page ads--sorry

CLASSIFIEDS: 40 words cost $2. No racist, sexist or fascist material. Send typed if possible. No more than 60 words!!!!!!!!

COVER: Harry "Chuck" Sherrill and Martin Sprouse

SELL MRR AT GIGS: We'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue.

READERS: if your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't reorder, please let us know the name of the place so we can tell our distributors.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

Please continue to send all records, tapes, letters, articles, photos, ads, etc., to:
MAXIMUMROCKNROLL
P.O. BOX 288
BERKELEY CA 94701
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 15

For what it's worth, here's some of the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay). The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

MARTIN SPROUSE
BAD RELIGION-No Control-LP
CULTURE SHOCK-All The Time-LP
SS DECONTROL-Kids Had Their Say-EP
FILLER-EP
CAPITOL PUNISHMENT-Bulwark...-LP
PLAYGROUND-EP
SOUP-EP
SINK-Don't Burn The Hook-EP
PITCHFORK-Saturn Outhouse-EP
HOLY ROLLERS-Origami Sessions-EP
FIDELITY JONES-Piltdown Lad-LP
IMPACT UNIT-EP
LES THUGS-LP
SOFT CELL-Non-Stop Erotic Cabaret-LP
ZZ TOP-Tres Hombres-LP

TIM YOHANNAN
BAD RELIGION-No Control-LP
BADTOWN BOYS-Borrowed Time-EP
CAPITOL PUNISHMENT-Bulwark...LP
CRUCIAL CHANGE-War In Your Head-EP
KINA-Se Ho Vinto-LP
SS DECONTROL-Kids Had Their Say-EP
SIC KIDZ-On A Jones-10"
SINK-Don't Burn The Hook-EP
SIXTEEN TONS-4 Songs-EP
SORE THROAT-Never Mind The Napalm-LP
TERROR-Evil Of Terror-EP/V.O.D.-UFO Or Die-EP
3 LEGGED DOG-Sniff This-EP
V/A-Exclusion-LP
V/A-Get Back The Discharged Arrow-LP
V/A-Triple Cross Counter Tour-EP

CHRIS DODGE
GODFLESH-Street Cleaner-LP
DA WILLYS-EP
PLAID RETINA-Boxcar-EP
SS DECONTROL-Kids Had Their Say-EP
CARCASS-Symphonies of Sickness-LP
BROTHERHOOD-No Tolerance- For Ignorance-EP
CYCLOPS-Second Son Of Poseidon-EP
BAD RELIGION-No Control-LP
MOB 47-Ultrahuset Massacre-12"
A.C./7 MINUTES OF NAUSEA-split EP
ROLLINS BAND-Hard Volume-LP
CAPITOL PUNISHMENT-Bulwarks...-LP
OUTBURST-EP
CONFRONTATION-EP
SONNY & CHER-I Got You Babe

LANCE HAHN
BAD RELIGION-No Control-LP
V/A-Exclusion-LP
Absolutely Zippo-zine
APOCALYPSE-Earth-EP
Endless Struggle-zine
JD's-zine
BULIMIA BANQUET-Party In My Colon-LP
V/A-We Three Bings-LP
Ben Is Dead-zine
SINK-Don't Burn The Hook-EP
Disobey-zine
Anti-Establishment-zine
NIGHTSOIL MAN-Garden Of Delights-LP
KINA-Se Ho Vinto...-LP
V/A-Every Band Has A Shonen Knife...-2LP

MIKE LA VELLA
GI-Crash-LP/V/A-Subpop 200-3LP
MUDHONEY-LP, 45s, live/Motorbooty-zine
KILLDOZER-box/TAD-God's Balls-LP
FLUID-Roadmouth LP & live/NIRVANA-Bleach-LP
V/A-Dope Guns N Fucking Vol 1-3-LP
POISON IDEA-all '89 vinyl & live
LUNACHICKS-2 7"/BASTARDS-Monticello-LP
KNIFEDANCE-Wolfhour-LP/STEELPOLE BATHTUB-LP
COFFIN BREAK-LP/FUGAZI-Margin Walker-12"
LAUGHING HYENAS-You Can't Pray-LP
FLAMING LIPS-Telepathic...LP & live
VICTIMS FAMILY-Things-LP/MELVINS-all '89 vinyl & live
HALO OF FLIES-all '89 vinyl
LES THUGS-Dirty White Race & live/OP IVY-LP
BAD MUTHA GOOSE-live

My Best of '89

JOHN YATES
DISCHARGE-Hear Nothing, See Nothing, Say Nothing-LP
DISCHARGE-Why?-12"
DISCHARGE-Never Again-LP
COSMIC PSYCHOS-Go To Hack-LP
SOULSIDE-Hot Bodigram-LP
BAD RELIGION-No Control-LP
KILLDOZER-12 Point Buck-LP
VOLCANO SUNS-2LP
NEIL YOUNG-Rockin' The Free World-12"
FUGAZI-13 Songs-CD
LOUIS ARMSTRONG-Live At Pasadena Civic Aud-LP
VAN HALEN-Panama-45
V/A-They Don't Get Paid....LP
V/A-Nothing Less Than Total War-LP
Born On The 4th Of July-movie

JON VON
COSMIC PSYCHOS-Go The Hack-LP
LES THUGS-Still Hungry-LP
THE STRIPPER-Feel So Bad-flexi
GOD-Rockin' Markey-45
BORED-Satisfaction-EP
JEFF DAHL GROUP-Scratch-LP
BADTOWN BOYS-Borrowed Time-EP
5.6.7.8's-Mondo Girls A GoGo-EP
GARLIC BOYS-Yokozura-EP
BAD RELIGION-No Control-LP
THREE LEGGED DOG-Sniff This-EP
ZEROS-Siamese Tense-EP
MEGA CITY 4-Tranzophobia-LP
CAVEGURLS-Just Out Of Reach-EP
SENSELESS THINGS-Girlfriend-45

WALTER GLASER
BAD RELIGION-No Control-LP
VISIONS OF CHANGE-My Mind's Eye-LP
SOULSIDE-Hot Bodigram-LP
CULTURE SHOCK-All The Time-EP
NIGHTSOIL MAN-Garden Of Delight-LP
BIG CHIEF-Break Torque-45
BULIMIA BANQUET-Party In My Colon-LP
FUEL-TP
SS DECONTROL-Kids Had Their Say-EP
WHITE ZOMBIE-God Of Thunder-EP
FIDELITY JONES-Piltdown Man-EP
FILLER-No Aims No Desires-EP
BASTRO-Diablo Guapo-LP
NEGAZIONE-The Early Days Wild Bunch-LP
AWAKE-Beliefs-LP

SHITWORKERS

ZINE
Murray Bowles
Tim Yohannan
John Yates
Kent Jolly
Chris Dodge
Mr Pagemaker 3.0
Iraya Robles
Devon Morf
Ms NP9330
Lydia Ely
Katja Gussman
Martin Sprouse
Jerry Booth
Steve Spinali
Lance Hahn
Karin Gembus
Walter Glaser
Chuck Sherrill
Mike La Vella
Gardner Fusuhara
Maz Wright
Lisa Giampaoli

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Nick
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The results of:

MRR'S First Questionaire

Mat "Maz" Wright of England's Deadbeat zine recently stayed with us for a few months. He, unfortunately drew the assignment of tabulating the results of our first questionaire. He did a yeoman's job of it, he did, and while I'm sure we'll miss Maz now that he's returned home, I'm not so sure he'll miss this job. So, without further ado, here's "Maz, Maz, the survey man" as he's affectionately been called around here.

Well, having had the enviable task of collating and tabulating "MRR's First Questionaire" it now seems I've been alloted to share the results with our esteemed readers! So here goes...

To date we've received over 300 responses and although they continue to trickle in at a steady rate the general consensus was to cease the count at the 300 barrier, it being evident that the results were fairly consistent. At each hundred mark the raw info was broken down and gathered into some semblance of order. Armed with these three sets of answers a final tally was taken and the averages computed. These, along with a few conclusions, are listed below. I hope they're of some interest and provide you with a little insight into MRR's readership... just don't ask me to do it again next year, coz at the first mention of that 'Q' word, I'm outta here! Oh, and it's worth mentioning virtually all the replies came from within the U.S. so by no means is this a view of the world at large (though there seems to be little appreciable statistical difference in the European ones we have received) . Onwards...

The average MRR reader is a whopping 22.2 years old, a little surprising at first but under careful scrutiny and the use of a means test most were found to lie below this bracket. Of these, 84% are male and 16% female, a pitiful state of affairs I think you'll agree and one that definitely needs to be rectified. Now sexuality: 85.7% straight; 4.3% gay; 6% bisexual; 1% asexual; 2% celibate and 1% undecided. This seems to correspond with the national average so yields few surprises. The average length of time reading MRR is 3.4 years, which seems to indicate admirable staying power though yet again is a little misleading as the majority had been reading for a shorter time-scale.

Musical tastes break down in the following pattern (note that these are not percentages as many people picked more than one category): punk - 73; hardcore - 72; speedmetal - 21; stench - 10; noisy post punk - 29; power pop - 20; '70s-influenced rock - 15; neo '60s - 12; oi - 17; ska - 28; industrial - 20; death rock - 14. It seems stench has yet to catch on, though the ska revival is evidently well under way!

Occupations were as follows: white collar - 28; blue collar - 34; student - 51; unemployed - 6. Again these are not percentages as some people held down jobs as they studied. A high proportion of readers attend school or university and blue collar jobs prevail — so much for middle-class America!

Many people had objections to pigeon-holing themselves so the question on orientation shows a few inconsistencies. Punk - 40; skin - 4; post punk - 4; metalhead - 2; mod - 1; average joe/jane - 35; skater - 5; hippie - 7; new ager - 2. Good to see the hippy spirit lives on though considering ska scored so highly earlier mods and skins are remarkably thin on the ground. Unsolicited replies ranged from "college dork" (now there's honesty for you) to the cryptic "L.A.M.F", answers on a post card please!

Your fave sections of MRR all run fairly close: news - 63; reviews - 73; columns - 73; ads - 70; classifieds - 59; letters - 69; scene reports - 59; band interviews - 61; articles - 66; nothing better to read - 29. I was a little surprised by the lack of interest in classifieds (all scared off by the ubiquitous Misfits collectors no doubt) and the popularity of adverts though some bright spark suggested consumers tend to be more psychologically up-front and hence more likely to send in questionaires. An interesting thought.

Political stances were as follows: anarchist - 21; libertarian - 11; social democrat - 20; anarcho communist - 6; communist - 1; liberal - 34; conservative - 4; fascist - 0; apolitical - 7; undecided - 5. It seems America's fear of communism has permeated even the punk community, though not surprisingly we received little if any response from aspiring fascists... too busy polishing their jack boots no doubt. Uncategorized answers ranged from "social communalist" to "whatever Larry Livermore is"!

I know many people were confused by the 'in between' section of the straight edge question. "You either drink or you don't," which is a valid observation, take note question setter... whoever you may be. Anyways, 27% of you were straight and alert, 36% drunk and alert and 33% somewhere 'twixt the two, with 4% refusing to pass comment (party poopers perhaps?!).

Record-buying habits were fairly predictable, peaking at the first question and falling away logarithmically. 47% bought 0-5 records/tapes per month; 32% 5-10 per month; 14% 10-20 and 7% 20+.

Nothing unusual about gig attendances either, though many were restricted by lack of a 'scene,' the inhibitions of small town life and the falling value of the dollar. 36% attended 0-1 gigs a month, 53% went to 1-5 and 10% made it to over five a month.

Good to see people aren't restricting their reading habits too much with 16% struggling through 0-1 tomes a month, 66% reading 1-5 and 18% digesting over 5.

Fairly self-explanatory, this one with the religious among you weighing in at 22% and the non-religious 78%. Secular preferences were as follows: 8% Catholic; 3% Christian; 2% Methodist; 2% didn't specify; 1% Jewish; 1% Mormon: 1% Presbyterian; 1% Satanist (a joke surely?); 1% Baptist and Evangelists, Buddhists and Episcopalians all drawing negligible votes. It seems two people got entirely the wrong end of the stick citing Yohannanism (obviously an obsessive record collector) and Amnesty Internationalism as their personal philosophies... better luck next time, guys!

Finally comes the dreaded income question. As many of you will have realized there was a major typo in the numbering which invalidated a fair proportion of the responses. Though I managed to salvage the following: 30% dependant on parents; 4% welfare recipients; 26% 0-5000 a year; 18% 5-10000; 14% 10-20000 and 2% 20000+ a year. The high dependancy on parents is obviously explained by the large number of students among you and judging by the wage count many of you live in abject poverty, where does all the money for gigs and records come from I wonder?! A sub-culture of closet crack dealers perhaps?

Well, that about wraps it up for this year. I'd just like to take this opportunity to thank all those who took the time to send in responses... and all those who didn't, you made my life considerably easier! Toodle oo, Mat.

Letters

Dear MRR and MRR readers,

This is an open letter to any MRR reader who might be contemplating suicide, and I hope that it is in time to reach the individual whose letter appeared in MRR #79.

My parents divorced when I was seven, and my mother's second husband was an ex-military lunatic who abused me physically and psychologically on a daily basis. He inflicted scars on me that I am only now recovering from.

When I reached junior high, I was branded a fag because I didn't play football (in West Texas, the words fag and heretic are synonymous, i.e. a male who doesn't play football.) I was persecuted and brutalized constantly throughout my junior high and high school years. I had few friends and more enemies than I could handle. Needless to say, the thought of suicide hovered in the back of my head like an EXIT sign in the heat-distorted haze of a burning building.

It's been over two years since I've thought about killing myself, and I can't express how grateful I am that I didn't go through with it. I am happier than I ever would have thought it was possible for me to be. I'm in college now, a math major with a Nat'l Merit Scholarship, and I'm working toward certification so that I can teach high school math and show kids that being different is worth the price society exacts for it. I was a fat klutz for the first 19 years of my life, but now I'm helping my body catch up with my mind through weight training and martial arts. Although I was raised on a ranch, I overcame my conditioning and am now a vegetarian. I have good friends and a life worth living, and that would not have been possible had I taken my own life.

The point I'm trying to make with this rambling narrative is that there <u>is</u> hope. Nothing is forever. Your life is what you make of it. It's a cliche, I know, but it is true, and I literally am living proof. The first thing you have to realize is that no one's opinion of you matters more than your own. Take a good look look at yourself. What do you like about what you see? Accentuate it. What do you dislike? Change it. I'm not talking about plastic surgery or anything like that (physical conditioning will do a lot more for your looks than a nose job). What I'm talking about is leading your life according to what you think you should be rather than what everyone else says you should be, because "what everyone else says" is 99.44% bullshit. Once you achieve a positive self-image, you'll be able to look the bastards in the eye and tell them to FUCK OFF!!!

"Easy for him to say," you're probably thinking, and you're right. But it wasn't easy for me to do; nonetheless, I did it. Optimism is not only believing that things can change, it is acting on that belief. Start small, but challenge yourself. You can accomplish far more than you think, no matter how much adversity you face.

Anyone out there who needs support can write to me at this address:
Michael Rankin / 715 Stadium Dr. Box 2445/ San Antonio, TX 78212

P.S. Sean of Vegan Reich - You're an idiot. I don't think your family tree has an extraordinary number of branches.

Dear MRR,

This is in response to the Seattle scene report in MRR #79 in which Ron (formerly of Brotherhood, now of Resolution) answered the question as to why SubPop bands aren't included in the scene report. Well, I have a few questions.

First, how is it a "rock star" attitude to want to do something different from the play-as-fast-as-you-can with three chord progressions and vocalists who couldn't sing if their lives depended on it type of shit that contributes to the musical glut of the '80s? Those bands are attempting to create a separate scene for a good reason. They too, I suspect, are sick and tired of graniteheads (with or without hair, regardless of race) who are about as close-minded about music (among other things) as their own grandparents are about anything after WWII as well as the presence of Nazis at shows (never have I seen goosesteppers at a SupPop show) and all the brawls that ensue over stupid shit (like when someone who really shouldn't be in the pit anyways gets crunched and starts swinging wildly at who ever's closest). Is it the bands who exhibit the poseur attitude or is it their label? Where is your proof and what are your sources of this information and are they credible? Or is it just your own personal prejudice against bands on that label (for whatever reason) that you make so clear in your own critiques of bands in issue #2 of Open Hand?

Musically speaking, the Seattle scene is dead. Well, not dead but it's certainly on a respirator and all the doctors (bands) can do is keep it alive and pray for a cure. SubPop isn't a cure, but it's a progressive step. It's the best think musically to happen to Seattle since Jimi Hendrix. And it's uniquely Seattle. Not all SubPop bands are good (my personal favorites are Nirvana, Skin Yard and pre-corporate Soundgarden) but at least they're different and they attempt to improve and experiment. I'm still very loyal to the hardcore scene (it changed my life forever — honest!) and I'm active within it with my involvement with Milkbone and Washington Hall. There are some HC bands like G.B.H., Subvert, Coffin Break, and many others that I get into. But in terms of hardcore making music history, it's just a footnote.

I hope someday soon that everyone will leave their egos at home and that the "big three" metal (as in Metallica, Nuclear Assault, etc.), hardcore and grunge-neo-psychedelia scenes can come together as one unified scene. All this infighting is just what "big brother" wants. Divide and conquer. Anyone who has half a brain cell can clearly see the big picture. Anyways, I'm anxious to see the response in MRR. I've confronted Ron on this before via a letter to Open Hand after what I read in issue #2, so issue #3 should be interesting as well.
Spyder Stiletto, Seattle

Dear MRR,

"The transcendental qualities are conducive to liberation, whereas the demoniac qualities make for bondage." - Bhagavad-Gita, as it is 16:5

"Do not judge according to appearance, but judge with righteous judgment." - John 7:24

"Watch yourself 'cause you're falling down." - Ray of Today ,"What Goes Away"

It was with great happiness that I immediately took notice of the December 1989 issue of Maximum RocknRoll because it featured a really great, spiritually great person on the cover, namely Ray Cappo. You see, Ray is my spiritual friend and godbrother and he alone saved me from this life of materialism and illusion and showed me how to love god and devote myself to him. I, too, am a devotee, a Hare Krsna (and, *no*, I am *not* brainwashed) and so I was elated to see Ray on the cover of your zine out of my brotherly love and affection for him, that is, until I say how your rather innocuous questioning degenerated into stabbing (like a knife through the heart) inquisition and all you ended up doing was provoking Ray. Real nice, man! Are you so blinded by your bodily conception of life that you have no spiritual vision? I guess so. Without understanding your true spiritual nature and love for god or Krsna, your whole life here is a TOTAL WASTE.

And as if that were not bad enough, then you put an article on how the Hare Krsna movement is nothing but a brainwashing outift. How untrue! It's so sad that your zine had to come under the influence of demonial mentality. So what the reader comes away with is that Ray Cappo is a Hare Krsna devotee, being a devotee is being brainswashed and so by your twisted logic then Ray is brainwashed. Lies, lies, lies!

<u>The Nectar of Devotion</u> by Srila Prabhupaba says that one should act like a "Blazing Fire" against one who utters blasphemous things against the Lord's devotee. For your information, sir, Ray is a pure, precious, holy and topmost devotee and I'm tired of people like yourself picking on Ray and uttering caluminous words against him. Stop it! He is so transcendentally beautiful: loving, caring, giving, knowledged, etc. and so I am going to act like a "blazing fire" against you, except I don't want to burn YOU up, just your ignorance and speaking like an atheist. You see, Tim, I can hate what you stand for and your ignorance of spiritual matters and yet I really love you and have compassion and mercy upon you. Please, wake up out of your spiritual slumber and live the way god intended for your to live. Center you life around god, not Tim. And you have to realize that you are not god, you're not the supreme controller; god is and you're his servant and you have to humble yourself and bow down in prostration before him.

One other thing. Your article on "Brainwashing" didn't mention a few things like what about the householder (non-temple living) devotees or the fact that we do get enough protein from sources like milk, yoghurt, cheese, nuts, etc. And that devotees are not escapists from reality. That article is the height of journalistic irresponsibility, nescience, rascaldom and sinful activity!

That last time I had someone tell me that Ray was brainwashed, I just kept quiet about it and ignored it, figuring it was just an isolated case. This time, not so. I have to defend Ray against the demonic-influenced people's accusations. He's my spiritual brother and spiritual friend and very, very near and dear to me and I love him very dearly and would do *anything* for him (no, not immoral acts!) including laying my life on the line for him. (I used to be this way with my "hardcore" friends way back when.)

If you had guts, you'd publicly apologize to Ray and beg his forgiveness. Sincerely,
Tom Best/ Chicago, IL

Dear Tim,

I am writing you because I am very disturbed the way you handled the interview with Ray Cappo, and how your magazine dealt with the issue of the Krishna faith.

I believe people should have the right to choose whatever they want to believe in, no matter how absurd or threatening it may seem to others. If what they believe disturbs you, by all means try to rationally understand why they think this way, and question them about whatever it is you don't get and give them your doubts on the subject. Your interview was a good example of this technique untill you started cursing and name-calling.

So Ray has beliefs that he would like others to follow. Wouldn't Dave MDC or Ian Mackaye like me to follow their beliefs in boycotting some corporation, protesting some goverment instituted atrocity and basic thoughts on good and bad. Why should I think killing people or greed is bad? If there is no meaning in life except living and dying, why care about good or bad if you only have to answer to the dim-witted fascist law enforcement officials? Why have a concept of good or bad at all?

I have a feeling that since the Krishna faith is obscure in the eyes of many, you are so worried about it. If Ray said he became converted to a Christian or an atheist there wouldn't be such a heated exchange. You first questioned Ray on things you didn't know, then you regressed to

Letters

fearing that he might be trying to recruit others.

Something I found frightening was MRR siding with the deprogramers and the cult awareness agencies. On a Morton Downey Jr. show where he also sided with them, they were exposed as groups that will go to the extreme of kidnaping an person who chose to join an obscure group or cult, from their own free will in this beautiful, free country. That sounds to me like they and possibly MRR are afraid of people making their own choices in what to believe. I haven't heard of Ray or any Krishna forcing anyone to hear their testimony. In fact, the image of the Krishna faith in this country was grandly parodied as a religion which everyone ignored. Now that people are joining it, naturally there could be some alarm but I never expected MRR, a magazine that expresses the belief that a person's right to choose shouldn't be repressed, to feel that way.

What if the doctrine Ray's pushing is dangerous (thus legitimizing concern)? What if Ray's beliefs could have the same effect as Hitler evil beliefs? I don't think the answer in these cases is to condone the governmental eradication of these groups that occurs when the Cult awareness agency gets involved, but it might be to challenge intelligently what they say where it could do constructive help to a believer. Insults like Ray's a "crackpot" and "insane" aren't making your case against Krishna faith look very good.

One insult you said to Ray that struck me as significant was "you're as fucked up as you ever were." Why it meant something to me was that, in this punk scene, and in the pages of MRR, Ray is brought up to be sort of a clown, a caricature of a human being, rather a cardboard figure broadly symbolizing stupid ideals. From what I read in the course of the argument, Ray came off as the level-headed member of the conversion who was pretty sure of himself and made significant points without seemingly having to revert to insults and anger. Could it be that Ray's knack for debate to stick up for for his beliefs threatened the assumed vision people have in the punk community of Ray being a "stupid straight edge jock easily influenced by ideas of others." I guess it is as important for people to have the image of Ray as dumb as the racists who put an importance of relegating the most intelligent black to a "stupid nigger." I'm sure many active professional debaters would have picked Ray as the winner and you as the disgruntled loser.

Collin Barden, 153 Red Pine Loop, Old Bridge NJ 08857

Collin and Tom,

Your two letters are among many MRR received complaining about the interview with Ray Cappo and the "Truth About Krishna" article in #79. They are somewhat representative of the others—some being emotional and scary, others more reasoned. Both deserve response.

First, Tom, you may have found my disenchantment with your idol a bit harsh, but I find his fanaticism equally harsh. I owe no apology, nor do I regret my outbursts of incredulity or frustration. But your letter, if anything, makes me all the more uncomfortable with the beliefs Ray has adopted. You make the case for the "brainwashing" accusations in the second article.

The reason MRR ran that "expose" was to counter-balance both Ray's organizing among young people in the scene at gigs (which is somewhat different than 'quietly holding personal beliefs'), as well as the Krishnas' well-documented attempts to seduce and convert lonely and alienated kids in the subculture. MRR does not necessarily endorse everything in that piece, or any article, for that matter. Personally, I can say I wholeheartedly agree with about 20% of what's in MRR, half-heartedly with about 40%, and disagree with about 40%. I found most of Annabella's article to be a very interesting and stimulating, despite some differences on the deprogramming issue, but what I find curious about aspects of the responses, as well as Mykel Board's inferences in this month's column, is that people assume that everything printed in MRR by outside writers (or even inside writers) is MRR policy. (I hope Mykel doesn't think we print him because we see eye-to-eye). Perhaps they are merely projecting what they would do if they were in an editorial position, but I think that belies their basic pose of "anti-authoritarianism" or "anti-political correctness". To get to my point, Annabella presented a view that might make some potential converts to Krishna think twice, which I should think is good—no matter what the situation—for people in a vulnerable position.

I also find it interesting that the Krishnas that wrote in (some identified themselves as such, others did not—but I was told by a Krishna that Ray called the temple, who in turn were organizing a campaign of letter-writing) complain of religious harrassment and being singled out for persecution, but I don't remember one of them writing in to complain about the many MRR articles attacking the Born Again Christians, Moonies, or conservative Catholics. And yes, I do find mainsteam organized religions (and insitutions) to be as manipulative and "brainwashing" as the Krishnas.

One thing I learned from the "anti" letters was that the Krishnas are very uptight about negative publicity, and even more upset at former Krishnas who talk about why they got out. The letters accuse them of being "liars", "weaklings", "half-steppers", and "fanatics"... which has the faint odor of Stalin or Jonestown about it.

The controversy surrounding deprogrammers is next. Annabella obviously felt her experience was productive. I personally don't like the idea of strong-arm tactics and intimidation, and am suspicious that some deprogramming is meant to re-program people back into mainstream dogmas. But I wonder why people's beliefs wouldn't hold up to some intense scrutiny, unless they're afraid of being away from their crutch, much like a junkie going cold turkey. I know I wouldn't become somebody else if I went through something like that—it might actually be interesting. But it's almost like the word "deprogramming" has the same effect on Krishnas as holding a cross up to Dracula does in the movies. I even noticed this kind of reaction when Ray did the interview here. After an hour or two of intense conversation, he seemed genuinely rattled, shaky and unhappy. The next day he got up and moved to the local temple, and returned a day later, rejuvenated and rearmed with new arguments, with a new aggressiveness and strength. Based on my own perceptions with him, and Annabella's accounting, I am quite glad that MRR ran both pieces. They were not hatchet jobs, but were honest personal reactions and recountings to some scarey changes of personality and thought patterns in friends. Our word is obviously not the last word, but at least we've hopefully added a healthy noted of scepticism to the debate.

Finally, Collin, you feel my attacks on Ray were attempts to denigrate, ridicule and make a caricature of him—not so. I like Ray Cappo. I've respected a lot of his growth, and some of his performances with YOT have given me very special moments. Which makes it all the more disturbing to me to see him getting locked into a reactive, dogmatic straightjacket, to see his personality change into a more rigid, less humorous and more closed direction—under the guise of being "more open". I know he has meant well and really believes he has sublimated his earthly (and therefore evil, according to him) ego to a bigger cause—God, but I think the opposite is happening. It takes a really big ego to even imagine that our small consciousness is so important that there must be a God to perpetuate it, or to believe that there is an answer and they have it. And it is a really big lie to one's self to believe the ego is now sublimated to that God. That kind of self-lie is not only scarey for society at large when it becomes a mass phenomena, but is tragic to see in somebody you like. Since I've known him (YOT stayed at our house 4 or 5 times over the years, totalling nearly a month), Ray has simultaneously meant well and been full of shit (hence my remark you quoted). A mere year-and-a-half ago, when YOT stayed here, he was in the midst of his love and unity thing, and at the same time he and his friends were laughing at broken homeless people and calling them "bums". Yet the very same week, Ray had the courage to confront Nazi skins at a YOT show and turned the crowd against them, driving the racists out. Those contradictions are what he's trying to work out, which is admirable, but it doesn't mean I have to buy or respect the "true believer" path he's undertaken and the phony, serene defense system he's erected to pretend the ego is no longer hard at work. Tim

MRR: Catherine (#78), Tim, Ian!

Why do you talk that much about Ian Mackaye and if Poison Idea sucks or not? Fact is that Ian did a lot for the whole underground scene; and I'm sure he still does a lot (with Dischord, etc.), but another fact is that he IS now a cry-baby-wimp! Personally and being absolutely subjective, I evaluate Fugazi as a boring band. I don't care what Ian does now — if he plays in my area I won't go there for sure. That's the way it is: you like a band or you don't like a band. Ian just tries to make his ideas and music available for a larger audience.

There's nothing bad about it. It's Ian's own thing, what he wants to do. The only point which really bothers me is the fuckin' behavior of the folks who glorify Fugazi! Most of the people hadn't heard of Fugazi when they toured here in Europe a year ago. But they were kissing their feet just because of Ian, Minor Threat and Rites of Spring. If Fugazi wouldn't have such a history, then no one would give a flyin' shit about them. It's not Ian's fault — it's the audience's fault, 'cuz it's them who're hailing Fugazi as if they're gods. And I think the cover artwork of the Poison Idea 12" is just an attack on the people who think that Ian is God. Therefore I love the cover of this 12"! It's like kicking the king off his horse. I hope a lot of people feel offended! The Poison Idea brothers are real hooligans. It would be a pleasure for me if I could hang out and get pissed together with them. My weight is just 180 lbs (5'9"), so I'm perhaps underweight and they won't allow me to share my drinks with them... but that doesn't matter.

Everyone who's well-known in the scene will be put down sooner or later — mostly for dumb reasons — so we all shouldn't care too much about this all. I had a good laugh on this 12" cover, and I'm sure there will be a Tim Yohannan cover if time would release an LP of his band where you can hear some bad boring music. Fortunately Tim's too old for that. Long live the rudeness!

Helge Schreiber, Dudelerstr. 17B, 4200 Oberhausen 11, W. Germany

Dear Jane/MRR columnist,

I'm writing in regards to your "Do's and don'ts of punk theft" column in ish #79. I must say you've got it all wrong! It's not who you steal from that decides your good standing as a true blue punker, it's what you do with your loot!

I often will go out to bars dressed as a diaper-assed college student and I steal all the tips I see! I send these tips to Nicaragua where

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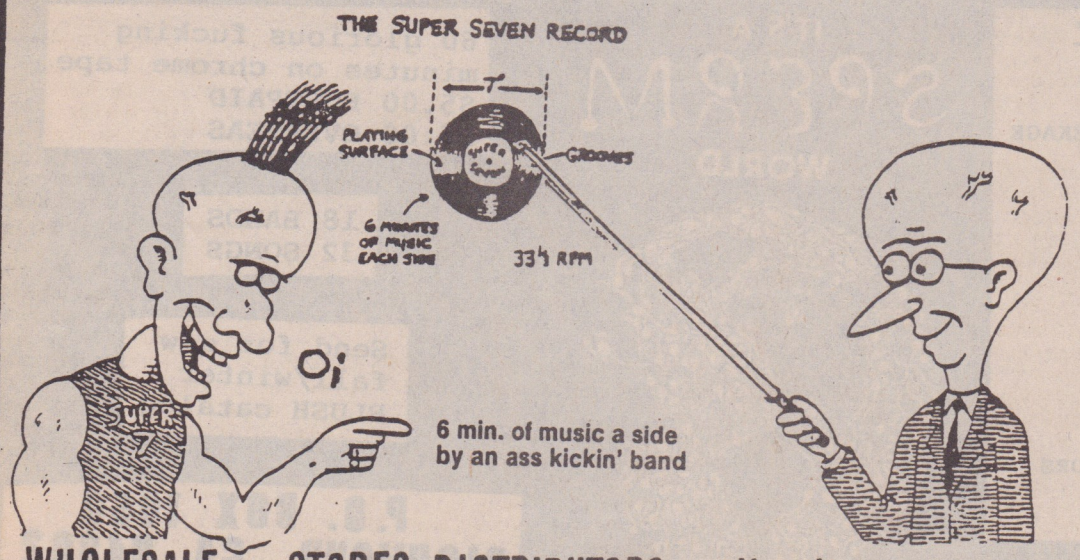

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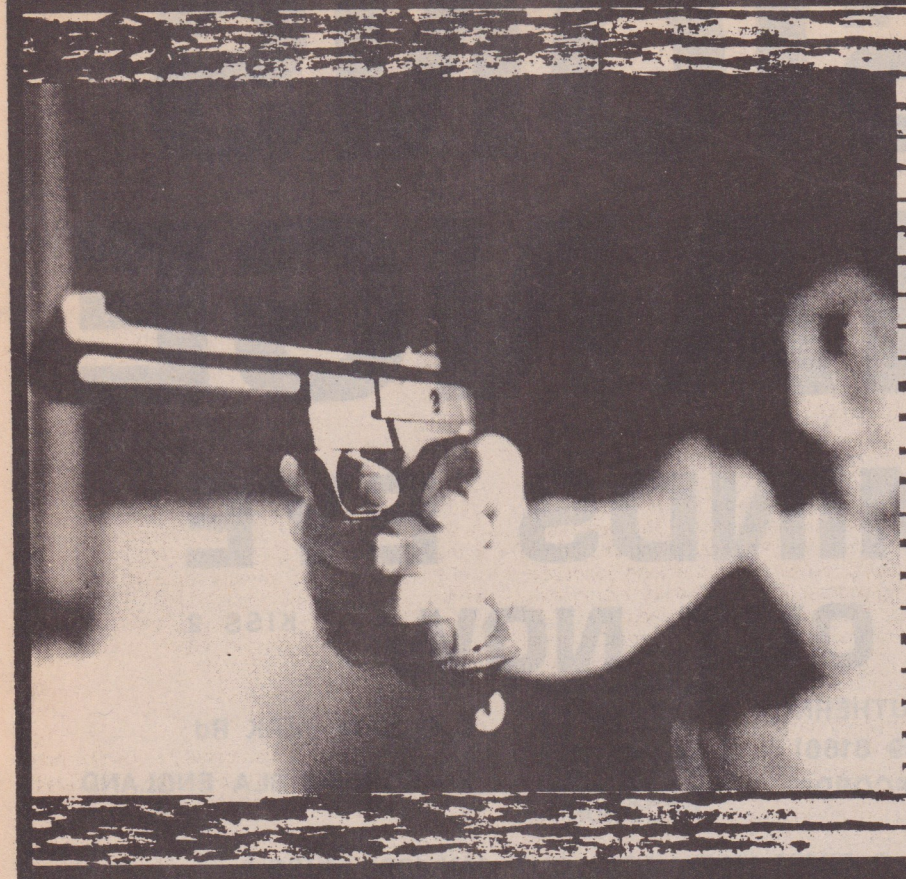

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they go towards the construction of a school house for Sandinista youngsters. Tell me what's more important: some fuckin' bartender having money to see a movie this weekend or the school house? When I steal beer from mom and pop on the corner, I always donate the brew to some oppressed under-aged drinker. There's no such thing as rich and poor! No matter how poor you are somebody is poorer, so steal from everyone. Just watch what you do with it.
Sincerely, Rob N. Hoode

Dearest MRR,
My opinion of the GODFLESH "Streetcleaner" LP differs from Tim Yohannan's. I would appreciate some space to have my views printed in OUR most gracious rag.
You call Streetcleaner "boring"? Well, to each his own, but to me it's some of the most powerful and most frightening music ever recorded. Godflesh is so heavy their sound makes me want to hide under the couch. The sound is aware. But, hey, if you prefer boring, generic, straight-off-the-assembly-line hardbore, then cool.
At least the Glaser Bros who put the Godflesh masterpiece at the head of their Top 15 have their shit together. They also got the spelling right on the new Butthole EP. It's Widower Maker, not Widow Maker, like it is called in the review section of issue 79. Love and Peace,
Billy Blizzard, Salt Lake City, Utah.
P.S. Watch for Slaughter Christ.

Dear Sean and Friends,
When I read your letter, I didn't know whether to laugh or be pissed. But I took it with a grain of salt and laughed. In fact, I haven't had a good laugh in awhile before reading you letter. Uh-oh, I forgot that laughter might be hedonism, and that's a no-no. So I now repent and rid myself of those nasty hedonistic, bisexual tendencies I have. Also I gave up oral sex, kissing, cunnilingus, and even contraceptives because, as you said, "The only true purpose for sex, as nature intended, is for reproduction." Scratch masturbation, too; that's hedonistic. So I now sit here "fondling" tofu. That's ok, isn't it? Well, I must go now and fuck my big strong boyfriend and petite girlfriend. After that I think I'll have a steak. Good-bye, dude! Sincerely yours, A Pathetic Slave To Desire
P.S. Homos and bis don't "like little boys," as you claim. I personally like big boys who eat their Wheaties.
P.P.S. We are everywhere.

Dear Timmy and 'zine reviewers,
I greatly enjoy your 'zine and read it cover to cover in a couple of days. Then I wait impatiently for next month's issue. Maybe you should come out weekly. (Wishful thinking.)
On to a more serious note. I think it's great you review the "nasty" publications in "Between the Lions" and we basically know what's shit and what's not. But, I've got one question. Why put their addresses? Yeah, you can review it and all, but why cater to them? After all, you state in the beginning that classifieds shouldn't be racist, sexist, fascist. Aren't 'zines included? Please don't turn into another Flipside. And for all you Mykel Board types, sure, racists can have free speech, but let them do it elsewhere. Until then, wreak havoc! Pat/ 3413-115th Lane N.W./ Coon Rapids, MN 55433
P.S. Everyone in Minneapolis and surrounding areas who are getting beat up by blacks because of mistaken identity, why don't you try talking to them? It's not that hard.

Dear Maximum Rock'n'Roll,
Thanks for the good review you gave our band "Last Cry" in issue #79. However there are a few corrections I'd like to make. First, contrary to the info in that tape, we never did break up. We just had a hard time finding musicians who wanted to play our style of music (77 punk) and who weren't prejudiced against our sincerity. Fortunately, we did find what we were looking for last spring and are looking forward to playing shows and recording. Which brings to mind the second correction. Write to us at the following address, not the one in Philly (and no we don't live in the fuckin' suburbs!) for info & better quality tapes to: Last Cry c/o Roy Grube/ 629 East 5th St./ Bethlehem, PA 18015.
Say Eric, how 'bout some royalties?

Dear Max R&R.
This letter is addressed to Mike Bullshit (what a fitting name) in number 79. Where do you get off referring to the Bad Brains as Jesse Helms, Skrewdriver, Nazis blah, blah, blah. That's retarted and its the most stupid thing I've ever read. You haven't even heard the song! They are simply expressing their feelings and taking a stand in their religious beliefs. I bet if the song advocated buttfucking youre mouth would water. Homosexuality is an abomination in god's eyes. Max R&R prints so much discusting and perverted material that its amazing that one band comes along speaking their mind and giving praise to god and the fags shit their pants! To tell you the truth, I'm sick fo anything having to do with homosexuals (the act in itself) but I feel they have the right to print and record their shit just as I have a right not to read or listen to it also. In "dont blow bubbles" the B.B.'s are pleading with gays to give up their vile lifestyle and come to god or reap the consiquences. Max R&R stands for freedom of expression be you a limp wristed fag or a humble servant of god. Everyone has something that offends them and you're asking Max R&R to censor or put down something you don't condone. Tough shit. I don't condone you. How the hell can you even mention the bad Brains with that other shit? One similarity with something bad doesent make it bad. I spank my little cousin sometimes when he's bad. that doesn't make me a child molester and murderer! Read the bible and get a life!
Tyler Davis/822 Queen Anne Ave. N./Seattle, WA 98109
P.S. Don't blow bubbles dude!

Tyler,
Get a brain! Tim

Hello,
This letter is directed to that little ubermenschfascist wet-dream, Sean of Vegan Reich (Oooh, triumph of the will, dude!). You seek to deny PLEASURE, which is to deny LIFE, for it is an integral part of human nature. To deny pleasure has nothing to do with "strength and self-discipline", it has to do with SELF-LOATHING (cuttin' off yer nose to spite yer face, y'know?). You are reducing the GIFT of LIFE to a self-hating automaton-like existence. Even though you are contradicting your whole argument by having a band and creating music (a useless pleasurable [although in the case of Vegan Reich, that's debatable] FRILL), and smokescreens about promoting your pathetic ethic won't buy ya out of that. To live is to FUCK (not procreate), to EAT (Meat is tasty!), to get FUCKED UP, just because these serve no constructive purposes is moot. No one should have to live a life that is 100% productive at all times, it's a disgusting burden no one needs to bear. One other thing--rape has nothing to do with SEX, it has to do with violence and hatred of women (the majority of times, a rapist will not even come), it is a physical expression of subjugation, and nothing else. Sean, you seem like an angry little boy who cannot have fun, and therefore you want to wipe it off the planet (NEVER GONNA HAPPEN, CHUM, as long as this meat-eatin', drugtakin', hedonist is armed and ready to blow away idiots like you like ducks inna barrel). Yes, obsession with drugs, sex, etc., can be detrimental, but it has nothing to do with weakness, no Sean, you're weaker from your OBSESSIVE FEAR OF WEAKNESS, which is horse and buggy thinking from a dead era. As far as your views on homosexuality, I myself cannot imagine being attracted to males, but if someone else chooses to do so, it's none of my goddamn business. And anyone who wants to dictate to others how to live their lives,is sicker, in my opinion, than a homosexual could ever be. And while we're at it, three-quarters of the planet's air comes from underwater vegetation (in the sea), and the "final days" are quite a while off in the distance, but Sean, yours may be sooner. Lastly, without that "evil" capitalistic system, there'd be no HardLine records; are ya gonna be giving 'em out free "to each according to their own needs"? Since "Property is theft" toss 'em to me, I need to shingle my roof. Oh yeah, what's a rampant anti-capitalist doing in Laguna Beach? I guess leeching off your parents isn't a sign of weakness, either. In summary, you're an idiot.
Steve G.

To MRR and its readers:
In the issue 79, you printed a scene report from Brazil that's full of shit to say the least. So I'd like to do some questions to the editors of Espunk zine:
a) Do you really come to think that COLERA is a commercial band? They have been playing powerful HC for about 10 years whereas most bands who started to play together with them (such as RATOS DE PORAO, INOCENTES, etc.) sold out to major labels (e.g. Roadrunner, RCA — multi-nationals!). Ask any of the people whom COLERA had been involved with in their European tour (1987) and they can testify about that. If you still think like past bands like that you're a misinformed idiot.
b) Were in the past bands like CAPITAL INICIAL, CAMISA DE VENUS, etc. punk bands? They've never been nothing but pop commercial bands with a slight punk influence in their attitude.
c) But the worst thing in this report is the highlight the writer gives to nationalist/macho bands such as VIRUS 27 and HISTERIA. One of these days HISTERIA did as interview for a TV network stating they support the attitudes of skinheads from São Paulo. Well I can name a few of their actions and among them are rape, drug dealing, armed robbery and I have from good sources they killed over 500 people in street fights. I'm really ashamed that so many people all over the world are going to get such bad impressions about the scene in Brazil but that's the sad truth.
We're not going to put our addresses here for obvious reasons.
The Hardcore Brigade from São Paulo/ Brazil

MRR,
In MRR #79, the "What's The Scoop?" section should have been called "Here's The Poop", I'm refering to three morons inparticular. A guy named Matthew from Chicago, and the idiot twins from Miami, Barbie and Aya. Now if what they said was a joke, then disregard this. But if these three were serious, then they're delirious.
Barbie says that drugs should be legal so that the people who do them can kill themselves and be "washed away". Matthew wants drug dealers either in prison or sent to Eastern bloc countries so they can be shot. He also thinks users should be jailed. Aya Goober also thinks

drugs should be legal, including heroin, but a second later she says the government should come down hard on hard drugs, what the fuck is heroin? Something you buy at a 7-11? She ends with the sentence "everyone in the scene that does drugs should be beaten up by really big str8 edge people". Well if she's not joking, I'm recommending she be put on GG Allin's rape list. If I deserve a beating, she deserves a night of heated passion with the love master himself.

Matthew, you should be locked up just becuz you're a fucken asshole, you would lock people up for having fun. Fuck you, with your destructive stupidity, if a drug dealer killed you, oh well, you'd like to see them dead for doing what they do regardless of the reason, so if they do kill someone, I hope it's someone like you.

Barbie, you sound like a Barbie, or a bunny or some other name that reeks of ignorance. You may think you're one of the "better people" cuz you don't do drugs, but drugs have little to do with somebody being good or bad. The question is are you smart enough to judge people by their values and principles, instead of condemning people for drug use, in your case, no.

All three of you wish harm upon dealers and users whether they've done something wrong or not, you three sound like those racists who say "Thank God for AIDS". Well, I wish serious harm upon you three for being so fuckin' arrogant and ignorant.

Now on to other subjects. Did the Process sacrifice the Irish Rocker? Is he being held for LSD experiments? I miss his column very much.

To Slapshot's Choke, why don't you choke on a dildo asshole. Stikky is a far better, cooler, funnier, and smarter band than Slapshot will ever be. One of these days, hopefully soon, someones' gonna shove that hockey stick up your dumb ass. You could never replace Springa, and for a str8 edge person, you sound like a dumb drunk. Stikky's brand of geekcore is great, they're cool people, but it's you who's the geek. Why must you always write "Boston" on everything? It's idiots like you that give Boston a bad smell. Too bad that 70's band, Boston, used that name, it would have been perfect for you. Then you wouldn't have to write "Slapshot-Boston", you could just write "Boston" instead. Wouldn't that make you prouder than a teenaged Klansman at his first cross burning? I think so.

To Jimmy Doom - FUCK YOU, go masturbate with your flag and your bible, fool.

Stinky Panch, 3594 Plumbago Lane, San Diego, CA 92154.

Hey Stinky Panch, are you serious? You're a total contradiction, saying that if Aya's not joking she deserves to be an object of your sexism and raped, not to mention wishing "serious harm" on all three of them. We don't know you, how do we know you're not joking? I was tempted to call you a wiener and leave it at that but I guess I had to explain myself.
Stinky "My socks are toxic" Morf

Dear MRR,

An Alternative???????????????? There is a lot of talk over what punk is, a D.I.Y. spirit, an alternative, etc. There is also a lot of criticism of where the punk movement is fucked, a ghetto, sexist, consumerist, etc. Most zines you pick up have an article with various views and opinions on it. A lot of bards have good songs and criticisms about this, "Chickenshit Conformist" (Dead Kennedys), "Leather, Bristles, Studs and Ignorance" (Anti System); I could go on: "Piss in the Ocean," "Punk is Dead," etc. I'm not going to write a critique of punk, just an attack on the shitty idea of an alternative--I mean who gives a shit? Kylie Minogue or Jason Donavon or whoever else the next 15 minutes of fame belongs to is no threat to me, the most an alternative can supply is a bit less dosh for multi-national record labels, but that's not exactly a big deal is it? Most of the the so called "indie" record labels are run or owned or distributed by very dodgy people anyway. Stuff the idea of being alternative, I think it's a load of shit. My idea of what a real "alternative" movement should be about is not play safe middle of the road stance, but an active outward looking movement doing its best to kick in the shit that surrounds us all. The problem is it all too easily becomes rhetoric, chant out your favourite bands, but there is a big gap between the rhetoric and the action. I suppose it depends on what your looking for but if creating change is part of it, forget looking for an alternative, put your energies into something that will directly create change, DIRECT ACTION. I would be interested in any comment from any MRR readers. I also put out a zine called Eat Shit if anyone is interested.
Dave/ Box 8/ 82 Colston St/ Bristol UK

P.S. Nothing will change if you sit there and take it.

MRR,

How interesting that the BAD BRAINS find it acceptable to sing about how AIDS is "his cure" for homosexuality. How come we don't hear them also sing about how sickle cell anemia, a fatal disease which strikes only black people, is "His way" of eliminating the black race? How come we don't hear them sing about how the shift of AIDs victims is moving, away from the gay population and increasing in the black population? Because they're stupid bigots, that's why. Typical short-sighted narrow-minded bigots.
Dawn Z/ PO Box 22931/ Baltimore, MD 21203

East Bay Eric/Scum Pit:

Hello. I enjoy your section in MRR immensely in the December issue. You forgot to include a record in the Angry Samoans discography. I have a copy of "Yesterday Started Tomorrow" 12" on Bad Trip Records, a plain white cover (promo-type). It has the same six songs as the PVC release, but it has no title on it. The music is copyrighted for 1986. I got it at one of their shows out here in '86, I believe, or it could have been '87. I'm pretty sure it was '86. Maybe you should call Metal Mike and check this out. Keep up the great column.
Bob Conrad/ PO Box 7952/ West Trenton, NJ 08628

Dear MRR,

Yeah, I know no one cares about this kind of stuff, but here's the corrections to the November MRR's Scumpit column discography: Yesterday Started Tomorrow (Bad Trip), 1000 pressed w/ handstamped; Yesterday Started Tomorrow (PVC) 10,000 pressed (vinyl/ cassette); Back From Samoa (PVC), 10,000 pressed (LP/cassette); Inside My Brain (PVC), 10,000 pressed (LP/cassette); 31 Garbage Pit Hits (PVC), 3,000 CDs only. And the only 2,000 CDs pressed of STP Not LSD (on PVC) are locked up forever at Techni-Disc, 2250 Meijer Drive, Troy Michigan, 48084... if anyone wants to get ambitious and own the world's only copy of a non-issued CD. I wouldn't, CDs suck. Let your conscience be your guide.
Wayne Davis/ Panorama City, CA.

MRR,

"I'm sick of freaks being in the scene" said Choke of Slapshot in MRR #78. Perhaps Choke should get out of the scene if he doesn't like it. Since when did punk involve looking normal. Never!

It is bands like Slapshot who have turned the US hardcore scene into one that is male dominated, jock-like, and conservative, where looking and acting straight is expected. Perhaps these bands need to be reminded what punk really is.

Punk is a counter-culture. A counter culture with its own music, beliefs, and dress. There many beliefs in the punk movement, (anarchism, communism, nihilism, libertarianism, etc...) but all of them counter main-stream beliefs. nationalism, sexism, fascism, homophobia and other oppressive ideas and veliefs have no part in punk.

Dressing weird is also a part of punk. Purple hair, mohawks, and spike hair are just a few ways of looking deviant. Punk dress is non conforming. Yet, one does not have to dress like the punk stereotype. Dress usually is dirty-looking, shocking, unkept, unconservative, and different from main-stream fashion. Dressing like a jock is not punk. Of course dressing punk means nothing, if your beliefs are conservative and oppressive.

Everyone in the scene has an opinion on this issue. I'd like to hear your opinion. Write to: Alex/ 1977 Highridge/ Ottawa, Ont./ K1H 5H1/ Canada.

To MRR,

I am writing in response to the hypocrisy and favoritism of one of your contributors, Dave of Sockeye . The first time I noticed the B.S. he was passing off as insight was in his letter in #75. At first I thought his letter was a fair decription of the schism that exists in the Cleveland scene (no "positive unity" at work here folks). The more I thought about it the more I noticed his extreme bias, though. Confront's "ambulance" threat is meant to be, and usually is by anyone with more I.Q. points then goldfish, in the same manner as "you want a knuckle sandwich? " and other classic Three Stooges lines. It's just their brand of violent humor. Your joke about peaceful Nazis was obviously in bad taste but then again, you are entitled to your opinion. Your insights on the rest of the show were probobly accurate with a few exceptions. 1.) Dwid, the singer of Die-Hard, wouldn't be caught dead wearing Adidas. 2.) The skinhead who was the "victim" of Dwid's verbal abuse is one of a group of Nazis that go to shows and write shit on the walls but won't admit openly to being Nazi's. I guess they're peaceful Nazis just like you, eh?

But this is not what upset me the most. It was the scene report in the same issue in which your attitude changed. You wrote about this show prior to it happening and your openmindedness just showed through. You said Outface is a putzy S.E. band but you don't really know do you? And False Hope is a big crappy band? They happen to be one of the most original bands in Cleveland. I don't see Sockeye opening up for Agnostic Front and Bad brains. Why did you bother saying shit about them anyway, they aren't Straight Edge.

In the next report you said the last one got you in trouble so now you'll just cover the bands you can say nice things about . So why not change it from a scene report to a " these are my friends, their cool and your not " report. You mostly only write about Sockeye any way. At this point you might say "If you're so cool, why don't you write the scene report." Well, for one thing I don't live in Cleveland, I live in Dayton and here there isn't a scene worth writing about. It seems to me in other scenes the reports do a decent job of covering all types of bands. Those reports usually just cover what a band is doing, not how cool they are.

And now something about your band, Sockeye, gods of Ohio if I was to believe your reports . I you are as open minded as you claim to be why songs like "Straight Edge Fag" (a little homophobic perhaps?) and "vegetarians are wimps." Yep, definitely the most open mind I have ever seen.
Frank Strong/ Dayton, Ohio

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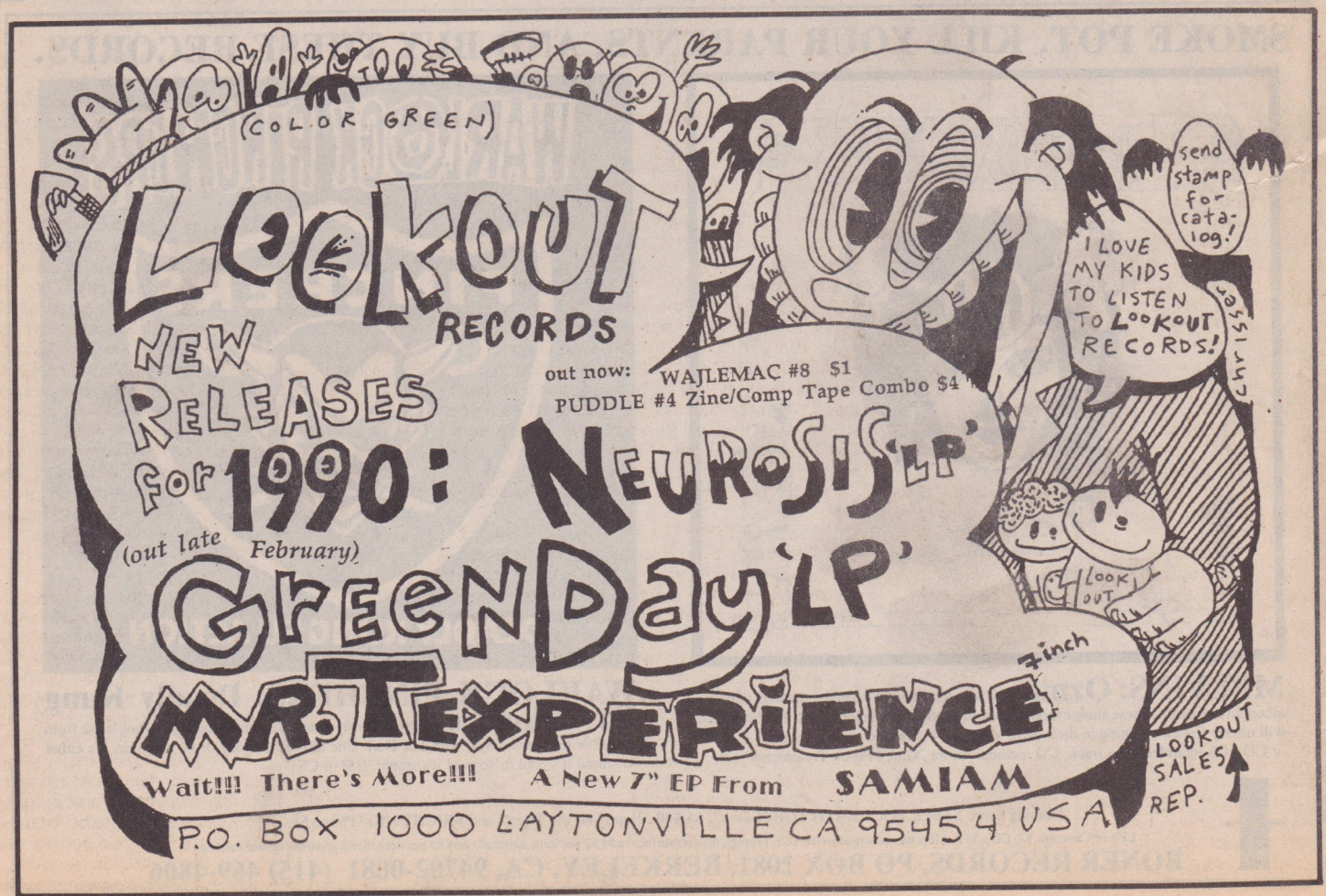

Letters

Dear MRR and Readers,

This is a call to all the intelligent and creative folks out there in punkland from two veteran punks who have started a new and potentially interesting project. We cannot succeed however, without the contributions aad support of a fairly large number of people About ten months ago, I had a letter in an issue of MRR asking whether or not a body of punk literautre existed, and if not, why not. In response, R J. Le8ch of Minneapolis wrote suggesting we start a punk literary magazine. So, in classic D-I-Y fashion, R.J. and I have put together such a thing, named The Mothra Effect. A free, eight-page sampler issue is already out, and by the time this is printed, hopefully, the first 32-page full issue will be out. We intend to make this a quarterly if at all possible, but to do so, we will need a steady stream of quality material. We need short stories, essays, poetry, art and graphics, and book and movie reviews with a punk/underground slant to theme We are going so far as to pay cash (l¢/word) for short stories, essays, etc. Payments for artwork are negotiable, and poetry will be paid for with free copies. I will make this clear right now: we are dedicated to producing a top-shelf product, so not all submissions will be used. But dammit, we believe there are huge nembers of talented, creative people out there who are looking for some way to strengthen the whole punk scene, so send us your stuff! All manuscripts should be sent to Larry Howes/ 15 Edwards St #16/ Springfield, MA 01105.

Single copies of issue #1 will be on sale for $2.00 postpaid, and yearly subscriptions will fetch you four issues for $7.00. Advertising space will also be sold real cheap (indy record/tape producers take note~) To buy #l or to inquire about advertising, contact R J. Lesch/ Mothra Effect/ P.O. Box 2752/ Minneapolis, MN 55402. #1 features an excellent interview with underground writer Peter Plate.

To put it right out on the line: I got into punk about a decade ago, because it seemed to me that finally people with something to say were coming together in a way that we could make ourselves be heard. Today, more than ever, the establishment, mainstream culture reveals its total bankruptcy. No longer does the mainstream produce Hemingways, Hellmans, etc. Go to your local bookstore and examine the decay firsthand, the shelves packed with Sidney Sheldon, Judith Krantz, and such garbage. This is the information age? Meanwhile, our own punk culture has slowly eroded its own visionary aspects, quietly decaying into a few predictable musical, political, and fashion cliches. Punk has proven repeatedly that it can be reborn, but each time it has required that intelligent, dedicated, creative people step forward and forge a new vision. Are we aiming too high? If we have to do it on our own, of course. But as part of a larger effort, we think Mothra Effect can help rekindle the energy and creativity that has always characterized punk at its best. Please help us—we know you're out there! Sincerely, Larry Howes

PS Book/record store owners that could take a few copies of Mothra Effect on consignment should also contact R.J.

M.R.R. Readers,

Congratulations ! Your relentless 1-800 calls to Hal Lindsey have caused Hal to change his number and cost him thousands of dollars! His new number if you're calling from California is 1-800-848-8735 . We're not sure about the number you call if you're calling from outside the state. Write in if you know it. Focus on the Family, another right wing religious organization working to end a woman's right to choose, reports a mysterious shortfall in funds and claims to be on the brink of bankruptcy. Help them along - call 1-800-232-6459 and order their free magazine, Focus on the Citizen. The Citizen zine reports nationally on the religious rights latest hate campaigns. Last month they advocated boycotting Nintendo games and corporations that donate money to planned parenthood. If nothing else you get a free humor magazine. Call Jerry Falwell at 1-800-538-8585 and 1-800-332-6789. Falwell's back into politics backing Ollie North. Ollie's number is 1-800-241-1600. Falwell's cohort Tim LeHay, who co-founded the moral majority and the Institute for Creation Research can be robbed of a dollar by calling 1-800-962—1022. Make a list of these numbers and call often. All of these organizations are extremely political; they pay no taxes, hiding behind their tax free religious status they can raise millions of dollars to elect right wing candidates, fund censorship campaigns and generally work to dismantle the bill of rights. If enough of us call on a regular basis we can cause a serious drain in their money supply.
Anon

Dear MRR,

I'm living in Austria but my "home country" is Yugoslavia so that I'm very interested in all that which happens in Eastern Europe. Austria is rather close to Germany so that we're well informed about the things going on in East Germany.

A reunification of the 2 German Countries is impossible. Maybe in 30 or 40 years but surely NOT in the near future. Open minded people in Germany know that. The other ones are anticommunists, conservative, monarchists and nazis who'd like to live in a BIG STRONG GERMANY.

The fact is that most of the people in East Germany don't even want to be a part of capitalism and still believe in their land. All the people who prefer West Germany already left and now live there. The others are at home and want to change their country. One of the slogans of these people is "We'll stay here".

Another problem is that some of the reunification fans would like to have a Germany as big as it was in 1937 or even 1918. That's impossible! It means that the western part of Poland should be given back to the Germans. Many Polish people still haven't forgotten all the Nazi crimes in their land and the demands of the reunification fans just lead to more misunderstanding and hate.

There is also the question of which bloc the new big Germany should belong. The Soviets would never allow East Germany to become a part of NATO! An independent Germany isn't possible, it's too important for the European Community, the States and Soviet Union.

Finally I'd like to say that I wish there were one German country but it's very hard to realize it and I'm not an utopian. Everything takes time to be done and so will this problem. Surely, some day there will be just one Germany but we shouldn't try to get it as fast as possible for any price.
Tiberiju/ Potschnerg. 9/ 2500 Baden/ Austria

A PUBLIC LETTER TO ANTI-RACIST SKINS

Recently Utne Reader ran an article about skinheads and how various racists were trying to organize them. The story also included information about anti-racist skins who earlier this year got together in Minneapolis and hooked up the "Syndicate", as an anti-racist umbrella group. The article went on to say that these anti-racist and revolutionary minded skins are, "attacked by the media and avoided by most other progressives" and the question was asked, "where are the allies of the anti-racist skinheads?"

I can't answer that question fully, but I can and will loudly and strongly say, here is some solid support. Jaan Lauman supports you, Ohio 7 people support you, North American anti-imperialist guerrillas support you, the anti-imperialist movement supports you, other captured guerrillas and revolutionaries white, black, latino, Indians support you!

Although I'm not here officially speaking for any specific organizations or groups of people, I am one of the Ohio 7, a captured guerrilla/political prisoner. And I can and do say that the North American anti-imperialist movement and the various organizations both underground and up front groups, stand with and support the fight against white supremacy as a central part of the revolutionary struggle as a whole.

There are many ways to fight racism and support national liberation struggles, but our movement knows and most definitely those of us from the underground know, that this fight has to be waged forcefully and by all means necessary in the streets, to be for real.

White supremacy and racism ain't got nothing coming and the clear way you anti-racist skins move on it, gets strong support and admiration from people like me.

As a white working class man, I have personal knowledge of how racism (sexism is used in similar ways) has been and continues to be the main obstacle and weapon used against poor and working people - the old divide and conquer game.

In order to achieve the necessary unity to kick the capitalist ruling class out and take this country and land back for us, the people who actually sweat and work to row and make the things of this life, we have to recognize and support the right of oppressed nations to decide their own future. This means colonies of the USA like Puerto Rico and the New African/Black nation within the US, as well as Indian people, have to have the right to freedom. These people and nations are the main allies of the working class and of us white working class north Americans too. Racism has no place in our ranks and the struggle against it is one of the main fights we have to wage in order to win anything.

So, I say straight ahead to you anti-racist skins - you know what to do and how to do it. You are not alone and the future is ours to win! FREEDOM IS A CONSTANT STRUGGLE!
Jaan Laaman (Ohio 7), Leavenworth prison - 9/ 18/89

P.S. The Ohio 7 are a group of white working class women and men, parents, captured with their children in 1984 - 85, after one of the longest and largest police operations in history. They are long time political activists who were part of the revolutionary underground. The government has charged them with being part of the Sam Melville - Jonathan Jackson Unit and the United Freedom Front; clandestine organizations who have claimed responsibility for many armed actions against targets like South African government offices, US military facilities and multinational corporate sites. Most of the Ohio 7 are in prison with large sentences. Presently some of them are on trial for Sedition in Springfield Mass. For more information on the O-7 contact the Sedition Committee.

Dear MRR.

Hello. Even though it's a bit late, I wanted to comment on the subject of the "drug war" involving Colombia, discussed in an anonymous letter and Lawrence Livermore's column in MRR #78. I am a Colombian-born 18-year-old. I'd lived in the U.S. (Syracuse) from '80 to '86, when I had to go back to Colombia, and I just came back last March. My hometown is Medellin and first of all let me tell you, it's not the hell the media makes it out to be! The violence is pretty awful and the army and politicians that run the country aren't too great either, but there's also a lot of good to be found — a lot of cultural activity, a lot of good people, and the country itself is very beautiful. Anyway, I

Letters

mostly approve of Lawrence's assessment of the "drug war" — that the U.S. just wants to stamp out the competition in order to have the monopoly on the coke trade. I was very angry and worried when the U.S. decided to send over the couple of hundred soldiers and advisors, because these advisors might just happen to have been training the Colombian military in other "anti-subversion" practices, such as torture and more effective death squads — which is what probably happened. Also, the military equipment that the U.S. sent over was not appropriate for what they were supposedly sent for, but was more apt for anti-guerrilla tactics...hmm. And if they really expect the peasants to stop planting the coca plants, they'd give them some kind of alternative. "Just don't plant" is like "Justt say no"— it's totally irrational!

On the other hand, I really do hope the coke kingpins are caught, for they are sick scum. But It's so incredibly hard, with the enormous amounts of money these people throw around — they can buy anybody. For example, when I was there, they attempted to catch P. Escobar in his townhouse (everybody there knows where it is), but every time they would try, one of his informants in the army would ring him up and let him know beforehand, so he always had enough time to fly away in a helicopter or through a tunnel or whatever way he uses to escape. And it's hard to blame the people who are bought off by these nuts. I mean it's like anybody who's giving them any sort of trouble, they go and make that person an offer — either you behave and take these millions of pesos or we kill you. Honestly, what would YOU do in that position?! And now I hear Bushman plans to visit Colombia in February? Ha ha — good luck! They'll have to ship over like a thousand security agents or something!

I really don't know what's gonna happen to Colombia — I just hope it doesn't turn into a total right wing police state or another Vietnam. All I know is there's gonna be a lot more blood spilt before this mess is over. Legalization would be a good thing but then again the U.S. government. wouldn't like that.

Well, it's 3 am and I'm getting tired. Thank you for reading, if you did. Any response would be appreciated, especially from the NYC area (I need friends!) And one more thing: when are you gringos gonna finally learn how to spell Colombia right fer chrissakes? Geez! Keep up the good work, MRR. "Hi!" to all my pals! Chris Trent from L..A., Ian from Sydney, where the hell are you?! OK,bye.
Juan "Valdez" Duque/ 77-03 24th Ave 2nd floor/ Jackson Hts., NY 11370

To MRR,

Some of you might have heard about what happened up here at the university in Montreal. If you didn't, I think you should. There was a guy who killed 14 women. Just women. He seperated the two genders before shooting. It seemed that he blamed women for his unhappiness in life. Then I read in the newspaper that some anti-feminist says it regretable that it happened but he can understand why it happened.

He says that an anti-feminist backlash was bound to happen because women have been pushing to hard, alienating men and things like that. That made me sick. I couldn't beleive what this guy was saying. In the face of what just happened this guy had the nerve to practicaly justify the violence against the women.

Guys make me sick, and I am one. I sit at work and hear jokes against women, at school, anywhere I go I hear them. They are usually told by the guys who are married or have girlfriends. These guys are such stinking hypocrites. I would like to say to all you girls to just dump your boyfriends and your husbands and just not take even the least little bit of shit from anyone. But that's not a very practical idea. It would probably result in more "anti-feminist backlash". I realize that it's going to take more (if this would be possible) than having every woman united and standing up for the equality and respect that they deserve. It's going to take the guys as well.

The males in our society are the only ones who can change the other males attitudes. It's sad but its true. It's going to take guys to stand up and show the courage to be alienated from the pack of chauvanist idiots that call themselves male. It's going to take a lot of time and probably a lot more blood before results start happening.

Maybe what happened in Montreal will restart the sexual revolution—it wasn't just about fucking you know. It seems to hav e stagnated no matter how hard women tried. People just don't seem to care. Maybe now guys will open they're eyes and not dismiss Montreal as just one isolated incident, but see it as something thats affecting us all.
Steve, in Canada

Dear Readers,

My name is Eric Astor and I run Stepforward Records. We are closing shop here and wanted to clear up some problems we had during the summer to the present.

Wind of Change, which is now defunct and which I was part of, toured last summer, leaving Stepforward with a friend. He could have made some mistakes but did a damn good job for the circumstances.

When I got home at the end of July, I had two weeks to catch up with mail and the rest of Stepforward. August 15th I had a major brain surgery that put me out for a long period of time.

I now have caught up for the most part, but if there is anybody that has not received an order or any other mix-up, please contact me. Also, many pen-pals have been broken off due to the time period. If you folks could get ahold of me, that would be really great.

One more note: Wind of Change merchandise and Stepforward were a totally separate operation. If you have had a problem with W.O.C., call the man responsible: Jason Peterson at 602-820-2792 or write him at 935 W. Olla/ Mesa, AZ 85210.

I hope this has cleared this issue up. Feel free to call or write for problems or info. My new address is 1926 E. Caroline Ln/ Tempe, AZ 85284. Phone: 602-820-5506. Eric Astor

P.S. Thanx to all that have supported me and all other zines, labels and bands. xxx

Dear MRR,

Great big hello from Wisconsin. This is Dave from INSPECTOR 12. In the December issue (#79) it was reported in the Minnesota scene report that we were from Mankato, MN. Well just to clear this mistake up, I though I'd write (we're from Madison, Wisconsin). I'd also like to thank everyone who bought our 7" EP (it's now sold out, but Blacklist has the last remaining copies). Please look for our upcoming LP. Thanks for your time.
Inspector 12 c/o Dave/ 504 Crestview Dr./ Madison, WI 53716

P.S. Also a great big thank you/hello to the rocking Libido Boyz.

Dear MRR,

Soz this letter isn't being typed, and soz if I spell words the English way (eg. color, UK colour).

I'm writing in about John Yates in the guest opinion column. He states that Thatcherism is now towards an end in England and the last time her popularity was as low as this we had a war with Argentina about the Falkland Islands (a good 10,000 miles away from Britain; dead close to Argentina). He reckoned that Thatcher will start a war in Northern Ireland. What's all happening there? The next war us stupid British will fight, will be against the 11 other nations on the EEC. She disagrees with everything the other 11 leaders have agreed on and she comes back to Britain thinking she has done a great job for the people of Britain. Fuck you Thatcher. The next time we'll have an election I shall be old enough (I'm 16 at the moment) and I shall try and vote you out.

To Lance Hahn: your opening line of the Wat Tyler LP review: "I guess Wat Tyler was some important historical figure", is completely true. He was one of the leaders of the Peasant Revolt movement and was "quartered" when it failed. This revolt happened because of an unfair tax over 500 years ago. Well, it's 1989 (soon 1990) and here we have the Poll Tax, another unfair tax. My Mom failed to register for the tax and will be fined heavily by Lewisham Borough Council, supposedly a socialist burough. This Poll Tax is causeing Thatchers umpopularity and that's why Wat Tyler proberably got their name.

While I'm here I would like to get in touch with Bonnie from "North" who was featured in your "What's the Scoop?" (#79) feature. If she thinks I'm a mad eccentric English man, then what can I do about it? Other people can write to me, that's what. I'm aged 16, I'm a vegetarian and I like all kinds of music such as the Smiths, Inspiral Carpets, the Fall as well as Napalm Death, Fugazi, aMudhoney, and loads others. If Bonnie does decide to write, then please send a photograph so I know it's you.

That's it MRR.
Darren J Maughan/ 2 Beverley House, Brangbourne Rd/ Bromley, Kent, BR1 4LN/ England

Dear MRR,

After reading the letter in issue #79 by Todd Denney, I was pretty blown away. I thought, "Wow, a kind, intelligent human being living so close to me!" But after staying up to 4:00 am (the night before an exam) writing a reply, I was so disappointed to find my letter returned with "Attempted, not known" printed on it. So, Todd, if you're still alive, please contact me. Call collect even. Peace, Luv, and Anarchy,
Kris Contagious/ 2634 Sunnyside Cir/ Palm Harbor, Fl. 34684/ (813)-784-3947

Dear Friends,

I wonder if you can help me out? Recently I was speaking with a friend about the group Laibach. I'm sure you have heard of them. Recently they covered Sympathy for the Devil and the Let It Be album. My friend says they are left wing. I saw from what I can tell they are right wing, or some kind of third position - anti-amerikkan, and anti-soviet. Can you set us straight. Many of their Ips and tee shirtsa have nazi stuff on them. also in No KKK Spring/ Summer issue page 19, a read mentions industrial music of which I think Laibach is considered, and two other groups. One is slave state on the Arbeit tape label, and Terre Blanche on AWB. Can you send us the addresses of these groups? We are trying to put together a list of racist musicians for a letter writing campaign. Myself and some other anti-racist punks and skins rent this box together.

Please help us. Send us as much anti-racist lit. you can and keepo us up to date on racist groups if possible. We're a fighting crew and can spread lot of lit. around. Thanks a lot!
Robert S / GPO Box 1741 / Bklyn, NY 11202

Dear MRR,

I know why America thinks San Francisco is a commie infested stinkhole--cause there is a Castro St, Noriega St, and Ortega St.
Manny Sanguillen/ Panama City

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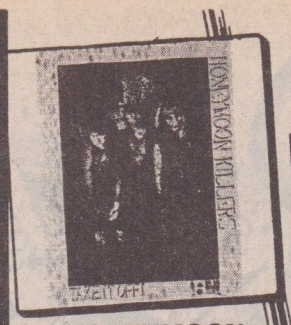

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COLUMNS

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"An artist shouldn't have to explain his art." That's one of the beautiful quotes my friend George laid on me when I called him about the recent 7 SECONDS controversy. George is a manager of sorts for 7 SECONDS — you might remember him as the guy who wrote a letter a few months ago to MRR complaining about unfair treatment of the band. I mentioned to him that maybe someone from the band should have written that letter instead of George, which is when he gave me that "artist" line. 7 SECONDS are artists, he told me, professional musicians. OK, but in George's letter he gave the impression that the band was getting their shit straight and getting back to the grassroots, and I had a few questions about that. Like why are they still playing ridiculously expensive shows set up by sleazy, shyster promoters?

Well, George explained, as far as dealing with sleazy people, that's who their agency (F.B.I.) deals with, so they really don't have much choice. Well, then why don't they get some members of their "family tree" together and book the tours themselves? Too expensive and time consuming, sez George. Why are their gigs so expensive? Because they need money to eat and pay the rent and pay the phone bills. So why don't they get jobs? The band is their job, Kevin drove a cab for years in Reno and Troy washed dishes at a fucking restaurant (Oh, the horrible injustice of it all) and they're sick of it, the band is their job now. Whatever, if 7 SECONDS wants to be professional musicians, that's their business and I really don't have any problem with that, although I wish they wouldn't try and make it sound like they're getting back to dealing with things on a grassroots level. And it might be nice if someone in the band had the nuts to come out and confirm that they have no intention of lowering their guarantees at gigs, releasing records on an independently owned record label or otherwise getting back to the no bullshit, do it yourself philosophy that got them on Enigma in the first place.

Once again it's been proven to me that people who think of themselves as artists and musicians are pompous, self-righteous knuckleheads. One thing that originally attracted me to underground music was the attitude that anybody can do it. You don't have to have too much in the way of talent, just something to say and a big mouth to say it with. The myth of musicians being something special was shattered, any schmuck could be in a band. Now you tell me, who's going to be more likely to make good music, four guys doing nothing but touring, making records and dealing with band things 24 hours a day, or four guys working lousy jobs or going to school and dealing with the bullshit that the rest of the world has to deal with every day? If you think about it, most bands put out one or two good records (if they're lucky) and then they start churning out poop. They start believing the bullshit everybody's saying about them, "Gee, everybody likes us! We must be important and special, we must be... MUSICIANS!" And as soon as you become a musician, you start writing songs from a musicians point of view. People expect greatness from you, you have to make an even better record than the first one but instead of looking for new material where it originally came from, (i.e. basic, everyday John Q. Public situations) you start living off your band, which gives you that much needed time to create your oh so important songs. Now that people have started taking you seriously, you start taking yourself seriously and "creating" songs as if you're actually more than just a catalyst for basic human experiences, as if these experiences that propelled you into semi-stardom are something that you invented! So you put out a few records that get slagged off, but you can still draw good sized crowds due mainly to nostalgia, and you attribute the slagging to die-hard thrash-o-maniacs who are too closed minded to accept anything new or different. You never think that maybe people think you suck because you no longer share a common ground with them. You are no longer an average schmuck, you are an above-average schmuck and who the fuck can identify with that? You have nothing left to write about except being in a band!

It isn't just the lyrics though, it's the feeling you get when you listen to a great song. It's hard to really explain it but I read something in Lookout fanzine a couple of years ago where the author was describing drivin' down the highway, listening to the RAMONES on the radio, feeling like laughing and crying at the same time and feeling like such a spaz he almost drove off the road, that's it! A great song makes you wanna jump up and down and act like a retard, it makes you wanna play air guitar with the cat, it makes you wanna strip to your skivvies and beat your chest with rhubarb, and lyrics are really just icing on the cake. When I first heard the BLACK FLAG Damaged album, I felt like that, when I heard their last album I felt like vacuuming.

Not many bands can write songs that make you feel like that, but the ones who can almost always lose it. I don't know what it is, but when good bands stay together too long, they lose something, they become jaded, they get cynical about their cynicism and sarcastic about their sarcasm, they grow up and check into Hotel Maturity and become BORING. It happens to every band eventually and the only solution is to either live under the illusion that you're a "professional musician" and hope you make it big, or break up. I'm glad RYHTHM PIGS, BIG BLACK, OP IV and CRIMPSHRINE broke up when they did, 'cause I can still listen to great records by great bands and I'll never have to hear the crap they would've started putting out once they started taking themselves seriously. Maybe 7 SECONDS should've finished school, or learned how to do something they like that could actually support them, keeping the band a part-time, temporary thing. Maybe then they wouldn't be farting around the country playing 10-year-old songs and whoring something that was pretty cool at one point. 7 SECONDS are way past their prime, they've lost their edge, and BAZOOKA JOE, LIBIDO BOYZ and PINK LINCOLNS (to name but a few) have got it. They're young and lean and mean and it won't be long before they're running circles around 7 SECONDS and kicking the BAD BRAINS tired old ass around the block. Out with the old, in with the new.

Being a Marginal Cult Person, I've been leaving New York for a boffo series of unimportant, barely playing gigs anywhere that would take me. Sometimes I even tour to a town that doesn't want me there at all, which is much more interesting and more of a challenge than waiting into a hum drum booked gig. I didn't write a column during that time for my one fan in Screeching Weasel because it's hard to write or even think when you're sleeping on the floor of the Toronto train station or discovering that pints of beer are only 65 cents in Baltimore.

Touring for no money is really fun. I didn't resent it in the least that every town whose dirty basement I performed in had like GWAR, CYCLE SLUTS FROM HELL, BUTTHOLE SURFERS, or the LUNACHICKS playing in a nice gig crowded arena for lots of money. I, uh, probably experienced a lot more on my visit than they did. Like the closeness you can generate with a really small audience. Plus I had no way of knowing just how serious my cat Alleroy was until I got to stay in a club that had five of them.

My weirdest tour was sort of accidental. Tom Diventi asked me to come down and perform at D.C. Space. in Maryland, so the publisher of my chapbook Where's My Wife, Bruce Issacson from Zeigeist Press, rented a car and we drove down. My friend Elmer Lang, a lanky story-telling guy from Missouri, came along too.

Bruce is an ex-businessman who dropped everything to be a poet and he amazed me by pulling out a Credit Card and just getting a rent-a-car right away. I'll never have a credit card because under my real name which I've forgotten, I owe $24,000 and I never even dream of renting a car, so with a huge stack of books I set out for D.C. with stars in my eyes.

When we got there I called my Aunt, but she just asked if I needed somewhere to stay, like that was the only reason I'd call, and anyway it was 10 pm and the "show" hadn't started yet. So except for my cousin Philip who fixes cars and takes karate, only 11 other people were there. Diventi thought I was going to bring my musicians. (I like how people become MY drummer. My guitarist, it's one of the few forms of fascism I get to practice, and all I had was a grubby stack of essays to read from and nobody laughed in the audience, so it was kind of beat.

But then this hippy looking guy hopped in our rent-a-car when everyone was driving to Baltimore to sleep somewhere, and we went to a bar called The Tavern and there were young punks, old beatniks, normal people, metal kids, and everybody was just talking and talking, and I fell in love with Baltimore. Elmer and Bruce went back to return the car the next morning, and I stayed

in Baltimore and went junking (thrift store shopping) for about three days.

It seemed like a town of scavengers because it's a doom town. People can still start businesses (Well, my idea of businesses, like tattoo parlours, costume shops, and underground video stores), buy cheap row housing, and invent their own festivals like "Teach Back" day, and they know one of the basic tenets of cheap living: you can save a few hundred thousand bucks if you don't need to match. Wear what you find, and yes, you too can save useless hours of labour.

They roam around and pick through thrift stores like they're sifting through the ruins of a fallen civilization, and Diventi runs Apathy press on the investment of a long neck stapler and a copy shop debt. He has "Apathy Press - Baltimore" tattooed on his arm with a human brain over the "Baltimore", constantly mooches off his friends, and our host had a thrift store house and constantly coaxed.

From Baltimore I took a bus to the tattoo convention in Richmond, Virginia where a thrash metal band from Connecticut was supposed to do a couple of my songs with me. My old carny tattoo artist friend Spider Webb told them to and brought them there. But after I got off a five hour bus ride and found the Holiday Inn there were these four thrash metal kids eating off their meal tab in the Holiday Inn Diner and I looked at them and they looked at me and no, there was no way they were doing to do any fuckin song with any Jennifer Blowdryer. I was pissed . . .

Here they were, using the Holiday Inn room tab Crazy Ace got for Spider Webb's party, drinking pitchers of beer and eating repulsive Holiday Inn food for free, and they were claiming they couldn't "learn" my songs. Well, one song has all of three notes in it, and the other one, "When We Were On Drugs", is just a blues riff. Surely even a "Looks Like" version of Metallica, like this band was capable of that much.

I met a 19-year-old gay boy who made leather things and ran a concession stand with two little guys he called "the Trolls" for his boss/boyfriend with AIDS, and we fell in love and I got all these cool retro 70s glam leather things he made, and then I decided I was having such a good time at the tattoo convention (which is just guys tattooing, tattoo contests, mugs with photos of you and your date on them, and Ivan The Terrible from Texas making chain mail) that I wanted to learn how to pierce so I could do something besides sell three books at the conventions I went to with Spider Webb. I got so fired up on the idea that I even went to a room with the piercing crew to watch a woman get her nipple pierced, practically taking notes. One reason I can tour like this is because I'm so disgustingly adaptable.

But the big show night came around. Friday on the tattoo convention floor before GWAR and after a couple of rock n roll type bands, and all I got them to do is play some metal song they wrote while I sang "Girlfriend of Metal" over it, and one bad power blues riff, Spider was having a great time pretending to play his musical crutch while they played thrash metal, and I gained a second of credibility with some of the tattoo/biker people there, but it was pretty much of a bust. GWAR came on and did a great show with all the schtick, squirting, costumes, backed up by good hard music, and I tried to just stand on our tattoo counter top, watch them, and have fun. But I couldn't help feeling puny and insignificant anyway.

This is the year women are finally glamorous, I've decided. I'm not sure when it happened but I remember when everyone wanted to be around the men, they had all the glamour and did everything, and even the men mostly just wanted to be around other men. Men do seem to finally be just the littlest bit out of style, and I think women may even be better suited to the depression/hobo years ahead then men as survivors. Men seem to need their wives more all of a sudden, and are desperate for strong women they can cook for and act weak and girlish with. The men who want to act weak and girlish are the most competent ones, which makes me think it's a trend not a fetish.

So I don't have to make a big deal out of the fact that it was a woman who finally organized the first cult tour I've been on, like I would have had to a couple of years ago. This is the year that half of every urban carpentry crew is eagerly apprenticing females, and the most feeble macho lie of all is "I can cook pretty well."

This year it would have been strange if a man could have done all that. Gail Schilke, a poet from Poetry Slam scene, brought two of us New Yorkers down to Toronto for a week; actually Mark Sperry from Oakland came too. We had to pay our train fare but had a week of gigs and a table to sell out little books from at all of the shows.

Toronto was kind of bland. We all kept waking up and wondering what to do in that awful in-between-show time on this earth, and then we all ended up just drinking coffee or staring into space. I went to one of their shopping areas, but every store had the same thing. Except for Sperry offending feminists on the radio and getting us all kicked off the air, David Huberman insisting on showing the customs officer his whole toy collection, and some kid from Texas with a warrant on him getting stopped driving a van full of us, everything sort of worked out.

Me, writer Carl Watson from Chicago, and story teller Elmer Lang all stayed in this club called the Purole Institute (42 Gladstone Ave., Toronto, Ontario - 416-533-4390) where they had an experimental music festival and five cats I was allergic to, but audiences were good and they all bought stuff. The good thing about cult audiences is that the same people will come to every show. so even if you only have 20 fans at least they're consistent. The bad thing about cult audiences is the guy who jumped off his bus to show Carl Watson his collection of drawings of severed ears and play his recorder for him until Carl had to pretend he was going somewhere and run away from him. The good thing about going on a cult tour is that you make more people nervous than make you nervous. People kept looking at Sperry and saying "Is he really psycho?"

My last night there we all performed at a speakeasy. I was dead from the cats. Me and Carl went on the radio on the phone because they didn t want us in the studio with them at 5 a.m. and I passed out on the floor of the Toronto train station three hours early, shivering and sweating on the ground under my dirt-caked sleeping bag. As usual, I noticed from the paper that Lydia Lunch, GWAR, Butthole Surfers, AND the Lunachicks were all in town too, and it looked like they had pretty good gigs but I only had three dollars left by the end of the week so I didn't go.

CURRENTLY FUCKED.

Sam McPheeters

As the question of a re-uinted Germany is again being forced into discussion, this time out of necessity instead of speculation, the media seem to be renewing their interest in the side issue of collective German guilt over the events of 40 years ago. The U.S. media in particular has a vested interest in examining how well the German youth are coping with their terrible national guilt complex, a subtle but powerful pro-victor's implication: American youth certainly shouldn't feel the same sort of guilt over the atrocities of our past. I'm again amazed at the historical context that the Nazi Holocaust has neatly settled in. It's as if the Holocaust was unique, categorically different from all other mass killings. A one-in-a-million event, never to be duplicated. It amazes me that more people don't catch the subtle danger of this kind of reasoning. Sure, the Holocaust was unique in its degree and efficency of organization. But many other holocausts continue to come and go these days often because of the actions/apathy of the great American lifestyle. Consider the Cambodian situation which happened (and is still happening) within our lifetimes:

Out of the stinking cauldron of American involvement in Vietnam and tricky Dickhead's secret bombings of Cambodia, a little known guerilla group called the Khmer Rouge emerged to impose its own brand of totalitarian Maoist structure on the decimated country. Devastated by U.S. policy and carpet bombing, Cambodia was a big shit pie by the mid 1970s, up for the highest bidder or whoever else would offer. The KR thrived on this American engineered chaos, and were successful in seizing complete control of the country in 1975. During the next four years, while the Western world was perfecting punk rock and disco, Pol Pot imposed a daring new social order on Cambodia, a social order which called for driving the people out of the cities and into the rice fields/labor camps of the countryside for "volunteer" labor. Food and clothing were out, beatings and deprivation were in. All told, the Khmer Rouge were responsible for the deaths of one to two million human beings through starvation, execution and every form of torture imaginable... earning them a place alongside the Nazi Holocaust, Stalinism and the Armenian massacre as one of the "major" genocides of this century. Only when the Soviet-backed Vietnamese army invaded in Christmas 1978 were the Khmer Rouge driven out.

American reaction was weak. The "me generation" didn't seem to particularly give a shit about the East Asian slaughterhouse and the U.S. collapse in Vietnam only intensified the anti-interventionist mood. Everyone knew that the little slant eyes were always killing each other one way or another; frankly, Americans had grown tired of playing war with the gooks. Hot tubs and group therapy were calling.

U.S. reaction picked up in 1979, but — you guessed it — in support of the Khmer Rouge. The Vietnamese invasion offered the

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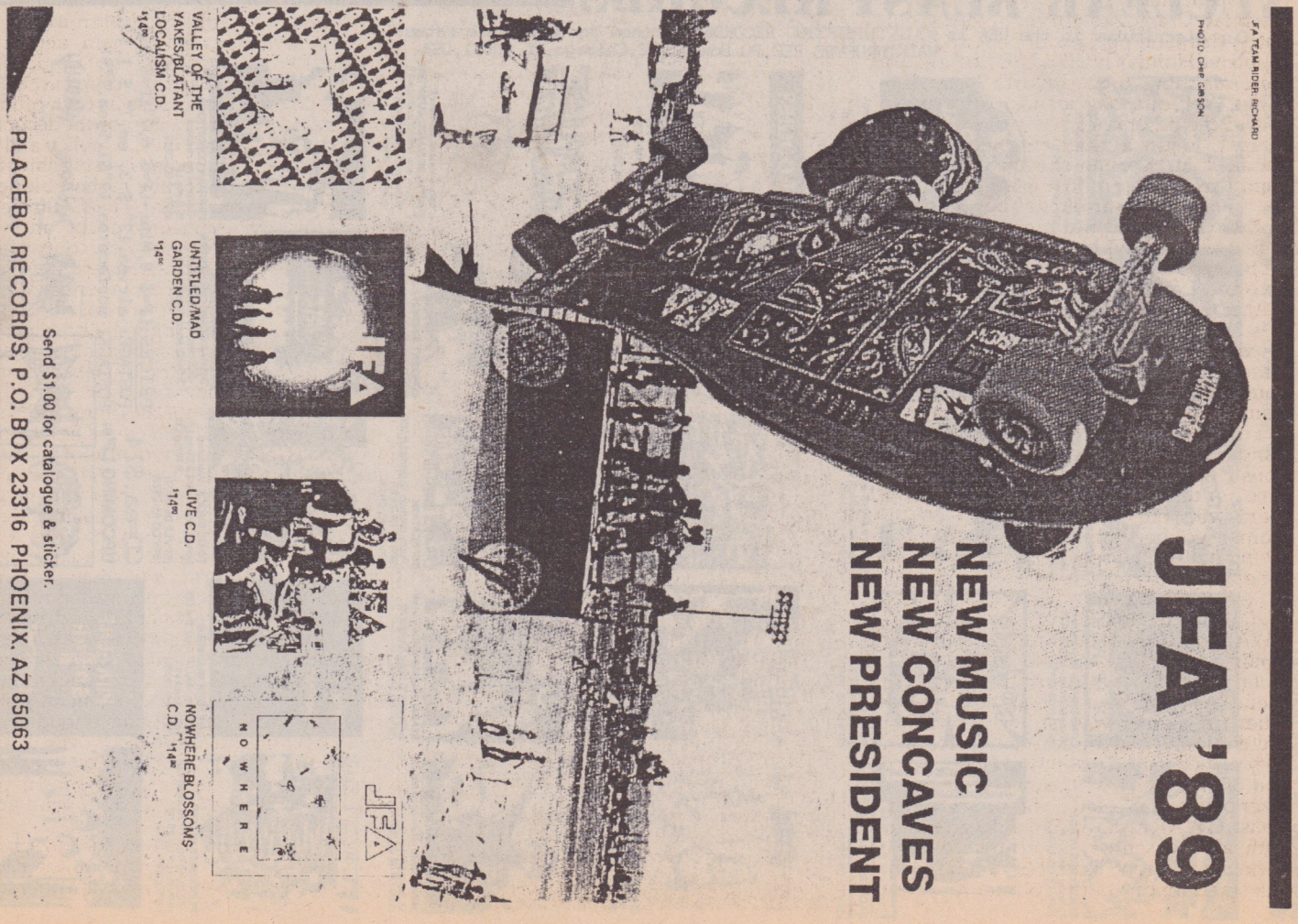

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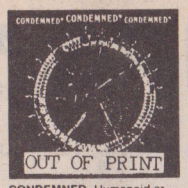

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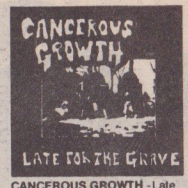

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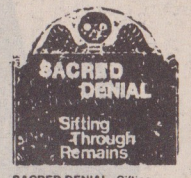

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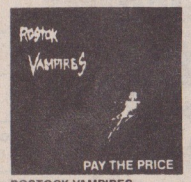

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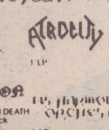

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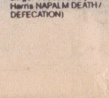

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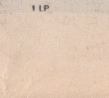

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U.S. a more digestible and recognizable form of international communism to do battle with — Soviet 'backed imperialism'. Ironically, it was only after their overthrow that the Khmer Rouge took on a role that fit the rigid U.S. government's "us vs. them" world view Excising the excesses of genocide, Pol Pot became an indirect symbol of democratic opposition to the evil empire, an instrument with which to drive the Soviets out of a tiny chunk of East Asia just next door to where America had gotten its collective asses kicked out only five years earlier. Carter recognized that the U.S. would never be able to sell the Khmer Rouge as freedom fighters. Its new pal China, however, could support Pol Pot and get away with it. The press quietly flashed thumbs up while the Chinese funneled arms to the Khmer Rouge through Thailand. Reagan simply took up the slack in 1981.

Nine years later, with ample time for reflection, Americans remain as uncaring as ever about the Cambodian holocaust. "The Killing Fields" (basically nothing more than a buddy film focusing on an American hero — simp journalist Sam Watterston — instead of the Cambodian situation itself, kind of a South East Asian version of "Mississippi Burning") raised consciousness somewhat, but overall the Cambodian situation has never been a hot topic on par with Live Aid or exploding space shuttles. Meanwhile, the Khmer Rouge has been quietly ticking away in the jungles of Thailand all this time, operating its own "military" camps (a military that includes all the civilian families the KR could round up and forcibly drag with them) and closed off from international inspection. The Khmer Rouge remains a part of the anti-Vietnamese (spell that, anti-Soviet) guerilla alliance that the U.S. government has created and indirectly maintained. Patiently, they wait for an opportunity to regain power.

That opportunity may have just arrived. The irony of Glasnost is that, in defusing the ex-evil empire's many third world conflicts, Gorby seems to have set the stage for a sequel to last decade's atrocities. As a result of Soviet coercion, the Vietnamese agreed to pull all troops out by September 1989, which took place on schedule. "Peace talks" involving the U.S., China, the USSR and 16 other countries, self-destructed this last summer, meaning that while the Soviets were encouraged to encourage the Vietnamese to encourage their troops to disengage, no blueprint would be available to ensure that SOMEHOW the Khmer Rouge couldn't come back to power. With an estimated 40,000 troops, the KR is hands down the strongest military force in the country, and they show no intention of changing their ways. And still, American reaction is near non-existent. Public debates over "the Cambodian situation," in Congress and everywhere else, talk in terms of the effects of Vietnam's cultural and economic domination... as if there could be any possible way that imperialism could outweigh genocide, or that the Vietnamese could have been worse "rulers" than the Khmer Rouge. With three other miltary forces battling for power, a full retakeover by Pol Pot is nowhere near an inevitability. But just the fact that the Khmer Rouge is being respected as a contender, that they're being included in talks concerning a future coalition government, is an obscenity. Really. A complete fucking drag. Kind of like if one fourth of the post-WW II German government was composed of Nazis and lead by Hitler.

What' s the punchline? Yet another mass grave of rotting and bloated corpses in the fields of Choeung Ek? Yet another special torture unit designed especially for civilians and children like Tuol Sleng? This is the punchline: who cares. We don't want to be bothered. "The" holocaust is over and done with — a distant memory from World War II, just like Hiroshima, never to return. Whatever. I want my MTV.

I was madder than a condom salesman at a Krishna temple: A whole issue of diarrheac prose about "cults" and "deprogramming." Most of this from the selfsame folks who an angstrom ago complained about "Parents Against Punkers." Remember? That group of moms and dads complained that the new PUNK ROCK cult kidnaped and brainwashed their children. They formed a self-help group to deprogram their kids from the punks, the mind controllers with funny haircuts. Biafra once told me about a couple who had their son kidnaped and moved into a military-style prison in Utah. They were deprogramming him from the Satanic influences of heavy metal. AC/DC, you see, stands for "Anti-Christ, Devil Cult."

FACTSHEET FIVE's Mike Gunderloy, reported on an anticult group called "Cultwatch." Their activities include spying, kidnaping and totalitarian denunciation — all very similar to what they accuse the cults of doing. Right-wing Christians fund them. These nasties may have ties to the "Cult Awareness Network" so loudly applauded in MRR. This group thinks that guys and girls who are in the slightest bit weird are victims of cults. There's a newsletter that reports on the cult-like born-agains behind this anti-cult cult. It's called "Cultwatch Response." You can get it for a couple of bucks from PO Box 1842, Colorado Springs, CO 80901-1842. It's probably worth getting *before you* contact any Cult Awareness Network.

You might expect this kind of cult-anoia with demands for "deprogramming" from right-wing fanatics. But what about the lefties who feared that deprogramming themselves? Well, buckaroos, it's hundred eighty degreesville. Now the lefties cult-bait with the best of 'em. It used to be "fascist" or "nazi." Now it's "cult."

At first, I thought it was ponytail jealousy. But lefty ponytails are massive bolognas compared with the finger hors-d'oeuvres of the Krishnas. I can't figure it out. Their reasoning makes ole' Ronny's defense of Starwars seem genius by comparison.

Can you imagine a bunch of radicals complaining about a groups' arrest record? What about themselves? Comparing the arrest record length of half a dozen MRR columnists with a like number of Hare Krishnas would be like comparing the penis length of an NBA champ with a Japanese cub scout. Talk about bologna and finger sausages!

And what about "evil cults" and "brainwashing"? You want an evil cult? I'll give you an evil cult — a deadly one. How about a bunch of guys who worship this nasty guru with a white beard? They blindly take his word to be absolute truth. They will fight and kill (and they have, by the millions) to convert people to his way. No they're not Christians. (Although Christianity too, is a big and dangerous cult.) They're Marxists, folks worthy of deprogramming if I ever saw any. How come I don't hear any calls for the deprogramming of Fidel Castro or however many Cuban worshipers of that swami?

How about brainwashing? You want brainwashing? Go to school — that's scrub city compared to any turbanhead I can think of. At least the swami followers aren't mandated by law to attend an ashram.

I dislike guru's as much as the next guy. I think Rev Moon is as much of a sleazy huckster as you or your mother does. Still, I won't throw "cult" or "brainwashed" at his followers. If I see a worm, I might criticize it because it's unpleasant, slimy and foul-tasting. But I refuse to say that it might be a snake. Likewise, I refuse to think of folks who disagree with me as "mindless victims of a giant conspiracy to rule the earth." Amazing as it seems, people can have different ideas from mine and still think for themselves. A yellow robe and a pony tail do not a robot make.

DEPROGRAMMING is much more mind controlling than any of these so-called cults. There are many more stories (percentage wise) of deprogrammers tying up, throwing water on and depriving sleep from the people they're trying to "help." These folks get paid big bucks to make other people more palatable to those paying. Like an involuntary psychiatric patient, those deprogrammed are the victims of forced normalcy.

My pal Mark is in the loony bin in Minneapolis right now. Whenever he's loud, obnoxious or protesting, he gets held down by two Goliaths. One shoves a hypo into his ass. They squeeze a drug called HALDOL down the needle. It keeps him quiet. It also eats at his brain, makes his tongue swell up, makes him loose control of his salivary glands, but it keeps him quiet.

How much difference is there between a deprogrammer who's paid to make one person conform to someone else's idea of "proper behavior," and a One-Flew-Over-The-Cuckoo psychiatrist who forces debilitating drugs on helpless "sociopaths?"

No. No. No. There are too many forces right now trying to deprogram people they don't like. I say more programs. Please! The more the merrier. That's why I like cable TV — lots of programs to choose from. If I don't like what they have to offer, I can make a program of my own. So can you. It's a free country. At least that's the way it's programmed.

Ok, that off my frontal lobes, I can talk about what's happening over here in Japan. It's almost enough to make you hate the right wing. You see, there have been rightwing riots in Tokyo every day for the last week. There's so much noise, you can't even hear yourself slurp noodles. Of course, the riots aren't like American riots — they're technological. Here's the background:

After World War Two, Russia forced Japan to give up two of her coldest, most inhospitable islands. The Soviets — generally not known for their hospitality (especially under Stalin) kicked out the natives and tried to settle it with their own. They offered double the normal wages (two slices

of bread and a whole potato a month) if some of the Stalislaves would move there. Surprisingly, some did. Now the islands are purely Russian.

These right wingers are pissed-as-hell at the Ruskies for copping their turf. They want those big dirtballs back. Presumably they'll kick out the Russians who've been living there for the past 40 years. (Sounds like the middle east, doesn't it? A bunch of folks killing each other over a pile of sand.) It's a sore point with the little yellow folk, and the boys on the right like to rub salt into it.

This Russian dignitary came to town for trade talks. Seize the opportunity. Have a demonstration. Have a riot. Protest the stealing of the two little lava pits. The trouble is, although it's a sore point, most Japanese are more interested in working their 65-hour weeks and eating raw fish than in rioting. You can't have a decent demonstration with a dozen people. In Tokyo, no one would notice a riot that small. They'd think folks were just trying to get on the subway. Are they defeated? You bet your origami they're not.

The right wingers rent giant sound trucks with speakers big enough to house a family of four. Then they hook them through arena power amplifiers, miniaturized in a way only the Japanese can. What do they blast through these speakers for six hours a day—every day? Yes! The sounds of rioting! The sounds of people running through the streets and chanting patriotic slogans. The sounds of fighting (big bamboo sticks hitting things). The sound of thousands of folks demanding action — and not taking no for an answer.

It's perfectly legal. They even have a permit. As long as they don't play police sirens, they can do what they want. So every day, you have to shout over the pre-recorded din. If you want to ask directions, you have to mime. The street is filled with foreigners acting out putting stamps on letters (post office), cramming into a train (station), taking pictures (camera shop), squatting on their heels (the public toilet). Who knows how long it'll last?

Even worse, what if it catches on in other places — or with other groups? Like Sushi and Sony, it could spread to America in a big way. Could you see record stores playing SKREWDRIVER records and S.H.A.R.P. sending over sound trucks with recordings of those records breaking? How about commie anarchists recording the crackling of burning flags and playing it at demonstrations? Then the cops would come with loudspeakers featuring the smack of nightsticks against flesh, while the the demonstrators counter with recordings of bricks being thrown and bottles breaking.

It would be great for pinko Americans. They always claim to represent *THE PEOPLE*, yet show up in such pitifully small numbers that one must question their idea of personhood. Now, like the Japanese rightists, they'll be able to keep it all hidden behind the wires and cones of a loud speaker system. It's the dawning of a new era. Oy vey!

Ok, enough of that. I've got other things to write about — including a two week trip to Korea and a soon to be trip to a Japanese hospital. I'll start with the latter first.

Japan has the best garbage in the world. I used to think it was New York. You can find all kinds of furniture and clothes there, but Tokyo has it beat. In their quest for the new and modern, the Japfolks constantly discard. There is no culture of second hand, or re-using. Those are foreign ideas that — unlike white bread or punk rock — have yet to penetrate. When something is old, they throw it out.

In Japan, they divide their garbage. They separate the trash into three types: "burnable" (food and paper mainly), regular "non-burnable" (plastics, metal, things smaller than a basketball) and "special garbage" (TVs, washing machines, sofas, etc.). The first type gets picked up three times a week, the second once a week, and the third once a month. By knowing which day is which, you can go out the night before and strike gold! My apartment has a fancy set of dishes, a coffee table, a cabinet, a three-legged corner table, curtains, a rice cooker, a carpet, blankets and a washing machine — all thanks to the trash. Unfortunately, garbage picking has its down side. I gave myself a hernia.

Let's me tell you, buckaroos, you have no idea how weird it is to look down and see a piece of your intestine trying to force its way into your testicles. It's like that scene in *ALIEN*. Unfortunately, the only cure is surgery, so it'll cost in cash and pain what I saved with garbage — such is luck — and health in Japan.

Maybe it's me. The Japanese seem relatively healthy, even though one out of ten walks around with a surgical mask covering the lower half of their face. With them, it's only a cold. At first I thought it was because the state of orthodontics was so poor. Thousands of locals — especially girls — have two rows of teeth on the top of their mouth. Later, I found out the real reason: these masks are treated with some kind of germicide. If a person has a cold, they can prevent spreading it, by wearing a mask. Of course they have to breathe this germicidal poison all day. It doesn't matter. It's better to suffer in silence rather than be offensive to others — in Japan.

Anyway, they don't seem to prone to hernias. I saw proof of this in a statue of a Japanese industrialist on the steps of the bank he founded. The story goes that at age 59 he climbed the 759 almost vertical steps, up to the famous Buddhist temple somewhere in the mountains. That's not all. While doing it, he was carrying his crippled mother on his back — all apparently without a rupture. Could a man like that fail to be successful at banking?

I already told you about my molting hair, now I've got a body bending half-limp to add to it. Talk about a 'zine written by a bunch of old men — now more than ever! I was on the train, bald and stooped. Of course I had to stand. There are never seats on the train. When I got on, I saw that a whole crew of high school students already sat in the car. They looked so appealing in their nice blue uniforms. Evidently, they had come from some sort of group outing, because they all wore name tags. The one seated in front of me was a real beauty — an almost perfect face, except for the slightest hint of acne on the left cheek. I looked at the name tag.

"Uso," it read.

"God, Uso!" I thought, "if only I weren't so sick looking. I'd love to dip my sashimi in your soy sauce."

In my present condition, however, I wouldn't exactly be Mr. Attractive. Imagine my surprise when this same student looked up at me — and smiled. The entire train car turned, disturbed by the loud thumping of my heart.

"Wow!" I thought. "Even in my condition, I still have it. There's an internal sexiness that malnourishment and weak abdominal muscles can't hide."

I smiled back. The young beauty smiled again, then got up and offered me the just vacated seat. It was not a happy moment, but I did get a seat.

Happiness neither will be going into a hospital where I don't know how to say, "Could I have the bedpan, please?"

There are advantages of not really understanding the language though. I won't be able to know if the doctor's saying, "Wow! This is the first time I've ever done this." Also I won't have to put up with relatives telling me how good I look. From day-to-day nobody ever mentions my anatomical assets. Let me go into the hospital — lay in bed, pale, in pain and dripping snot — with all the sex appeal of Mr. Ed — and suddenly "You're looking good!" Just what I need.

No more depressing stuff. I want to tell you about my little vacation — in Korea. I had to go there for my visa. Natives of the rest of the world's countries can get their Japanese tourist visas changed into work visas by going to the local immigration office. Not Americans — we have to leave the country to get a work visa.

"You want trade wars? Take that you Yankee scum!"

Korea is the closest place, so there I went. Koreans are like Japanese would be if they came from Brooklyn. They look the same, share much history, but they're different. The Japanese are reserved, unemotional, ritualistic in everything. They're polite without being friendly.

The Koreans are loud, obnoxious, friendly and informal. You can't open a map on the street without someone coming up to you and asking if he can help — often walking out of his way. You also can't get on a subway without somebody elbowing you in the stomach and saying the Korean equivalent of "Move Buster!"

Usually I hate public displays of "affection." In America they're public displays of possession.

"Look what I have... and you don't!" say the arm-in-arm, or worse kissing (Yeech!), couple.

Homo and lesbo pairs are publicly affectionate not out of any love for each other, but rather to make a statement to the world.

"Look at us," they say. "See how liberated we are?"

Yeah, real liberated — at least as liberated as the heteros I went to high school with 20 years ago— and just as obnoxious.

Publicly affectionate people — of all persuasions— are the worst braggards I know. There are exceptions. In New York, Puerto Rican girls walk down the street arm-in-arm in a completely natural way that brings blood to my loins. They've got nothing to prove.

In Korea, it's the boys who walk with their arms over each other's shoulders, around each other's waist, even holding hands. It means they're pals. It's not for public benefit, but for the benefit of the other guy. It says, "Hey, I'm your friend." Very impressive stuff, I'd say.

Oh yeah, there's a huge black market in Korea — so huge and pervasive that it's closer to light gray than black. It centers around the giant open air bazaars in Seoul.

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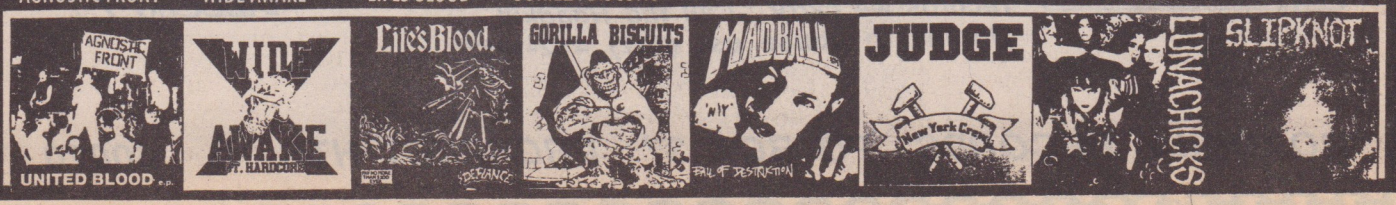

who killed mcduffie? (a definitive question)

by Hakim Al-Jamil, Leavenworth

his brain was bashed
cranium crashed
skull fractured/broken
all the way around
but they said those who beat him
didnt kill him
so who killed mcduffie?
maybe it was the same ones
who didnt kill
clifford glover/randy heath/jay parker
claude reese/randy evans/luis baez
auturo reyes/bonita carter/eula love
elizabeth magnum/arthur miller &
countless others
when they musta tripped or
their fingers slipped
maybe it was the same ones
who didnt kill
jose torres/zayd shakur/fred & carl
hampton/jonathan & george/joe dell
twyman myers/spurgeon winters &
a few thousand others
perhaps it was those who didnt kill
lumumba/che'/amilcar/biko/fanon
mondlane/marighella/cordero &
quite a few thousand more
do you suppose it may have been those
who didnt kill
the indians & mexicans
who didnt steal the land &
claim that they discovered it
who didnt steal afrikan peoples
halfway across the planet
who didnt loot our customs/cultures/
religions/languages/labor/& land
who didnt bomb the japanese/
vietnamese/& boriqua too
do you think it might have been those
who didnt kill at attica/watts/dc/
detroit/newark/el barrios
at jackson state, at southern u
at the algiers motel
who didnt shoot mark essex for
16 hours after he was dead
ask them & they'll tell you
what they didnt do
but they cant tell you
who killed mcduffie
maybe it was one of those
seizures unexplainable where he
beat himself to death
it wouldnt be unusual
our history is full of cases where we
attack nightsticks & flashlights with our heads
choke billyclubs with our throats till we die
jump in front of bullets with our backs
throw ourselves into rivers with
our hands and feet bound
and hang ourselves on trees/in prison cells
by magic
so it shouldnt be a mystery that
nobody killed mcduffie
he just died the way so many of us do
of a disease nobody makes a claim to
the police say they didnt do it
the mayor says he didnt do it
the judges say they didnt do it
the gov't says it didnt do it
nixon says he didnt do it
the fbi/cia/military establishment
says they didnt do it
xerox/exxon/itt say they didnt do it
the klan & nazis say they didnt do it
(say they were busy in greensboro & wrightsville)
i know i didnt do it
that dont leave nobody but you
& if you say you didnt do it
we're back to where we started
looking for nobody
who killed mcduffie
you remember nobody dont you
like with de facto segregation
where they said the schools were segregated
but nobody did it on purpose
like when they said there's been
job discrimination for years
but nobody did it intentionally
thats the nobody we're looking for
the one with the motive to kill mcduffie
& you see, we *must* find this nobody
who slew mcduffie
because the next person nobody will beat,
stomp, hang or shoot to death
wont be mcduffie
it'll be you or someone close to you
so for your own safety,
you should know the pedigree of
who killed mcduffie
you should know the reason of
who killed mcduffie
you should remember all those forgotten
who died of the disease nobody makes a claim to
so we wont be here asking
who killed you.

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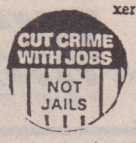

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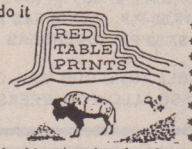

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On the back of a bottle of Vitamin C I bought, it says, "Distributed by *Army and Air Force Exchange Service* Dallas Texas." Yep, U.S. military men buy the stuff cheap from the local PX and sell it to the black marketeers. They in turn sell it to the likes of me and local Sam Mae Park. The average U.S. serviceman in Korea consumes three and a half bottles of Chevas Regal a week. Yeah he consumes them, but sure-as-shifty, he doesn't drink 'em. "Hey Joe," you got scotch?"

The military has other influences. In Japan, you see mixed couples of both white girl and yellow boy and visa versa. In Korea it's all white (or brown!) boy and yellow girl. Ninety percent are U.S. servicemen and their new Korean wives. I don't know what to make of it, I'm just passing along the observation.

Before I finish with K-land, I want to mention the subways. They're newer and less extensive than the Japanese ones. The main difference, however, is in the ads. In Japan, about 2/3 of the subway ads show foreign models. Sometimes they're modeling things that only Japanese can take advantage of (like real estate agents who won't rent to foreigners). Although the Japanese generally distrust foreigners, they think their facial characteristics are more attractive than their own. Koreans have more self confidence than the Japanese. They have a feeling of their own identity and stick with it. The only foreigners in Korean subway ads are in ads for language schools.

There is one ad, though, that had me completely baffled. It pictured this ruggedly handsome Korean guy, like an Oriental Marlboro man. He wore a non-descript uniform. The picture was captioned: K.N.U.P.E., which the fine print lets us know means *Korean New Urbane Pro Elite*. Got any ideas on that one, buckaroos? Sounds scary to me.

That's it for this month I have a new address. I'm living in the burbs in a building with a white tile facade that looks like a bathroom turned inside out. Anyone who wants to send me a post-hernia operation present or any other mail should send it to: Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 220, JAPAN. Sayonara!!!!!.

LAST MINUTE NOTES

—>1. I was glad to see the controversy over Larry L's column on the Anarchist "Day of Action." I could've written that column myself. Maybe Lefty Larry's beginning to see the light.

—>2. Roberto De Capitani wrote me that the Italian compilation "Glli Le Mani" (Put Your Hands Down) is available and looking for distribution. Write to him at Casella Postale 113, 17031 Albenga SV, ITALY.

—>3. CRITIC ANSWERING TIME: A while back someone wrote to MRR saying that my proposal to end anti-rape laws (and make RAPE another instance of "assault") missed certain facts. Unfortunately, she didn't include her address, so I can't answer her directly. I'll answer her here. She argued that I didn't consider that in all cases of rape — rape of women and rape of men — it was only men doing the raping.

I left my dictionary in New York, so I'm not sure. But I think this kind of reasoning is called a "tautology." If you define a crime by requiring the possession of a penis before it can be committed... surprise... the only ones committing it are men. Women have held men prisoner and shoved broomsticks and broken bottles up their asses, but that ain't (legally) rape. Anyway, if whoever wrote the letter wants to continue the discussion privately, she can write to me in Japan or in care of MRR. It'll take me a long time to answer, though.

—>4. I want to thank my pals in THE SWANS who guest listed me when they played here in Japan — especially Michael and Stephen. They also took me out for a fine Korean barb-que afterwards and gave me free beer — all on their promoter. Fine show (great sound!), fine meal, fine guys, fine promoter. What more can I say?

STEVE BEAUMONT

Welcome, dear readers, to 1990! This is the traditional time of the year that columnists the world over haul out their tired cliches and selective memories and recap everything that has come to pass over the course of the previous twelve months. Well, rather than engage in this futile practice of memory refreshing, I figured that I would be better off reviewing all my columns of 1989 and see if I could add some insight or perhaps even update them. After all, the past year has been my first as a MRR columnist and I can't think of a better way to add much needed comments, dish out well deserved jabs, and, in the spirit of fairness, accept some meritorious criticism.

In my very first column for this fine publication, I proclaimed rather loudly that Canada and the States had both managed to screw themselves by electing the worst imaginable governments. Obviously, this situation has not changed substantially in the past year. However, up here in the frozen north, the Conservative government has been busy! Seemingly intent on pushing Canadians as far as they can go, Big Brother Brian and his party of incompetents have committed political blunder after political blunder to the point that, at present, only 6% of Canadians think that our fearless leader is trustworthy. To name but a few of the Tories' goofs for those of you who do not follow Canadian politics (and who does down there in the United States of Everything?), they include; the disastrous Free Trade Deal which has cost thousands of Canadians their jobs; the dismantling of VIA Rail, our national train service; numerous conflict of interest charges; and, as an added bonus for the new year, they are now trying to introduce a national sales tax of 9%! I tell you, being a Canadian just keeps getting more and more interesting.

In February, I really got going with a good old fashioned rant against the Richard Nixon presidential library and the corrupt nature of the American way. Nothing has changed there except, perhaps, that it has gotten worse. My case stands.

March saw an intensification of the sentiments I expressed a month earlier as I went on a tirade against the "fine people of the U.S. of A.". Certain individuals apparently found this particular instalment of North of Whose Border to be a little, shall we say, excessive. One regular letter writer complained that I was directing my comments to the wrong people and that MRR readers certainly would never display the traits I found to be so objectionable. These comments, heartfelt as they may have been, certainly would have carried more weight had not the writer conveyed in his letter virtually every one of the "ugly American" characteristics I cited in my column. What is it they say about a skunk being immune to its own smell?

The best issue of MRR last year - the sexuality issue - had my column lost among a sea of wonderful and informative writing. After all, how could my little exploration into the world of feminism compare with Annie Sprinkle, a look into the world of homocore, an interview with two female "sex trade" workers, and Mykel Board's investigation into animal sex. I did, however, spark some debate among feminists (a group in which I include myself) when I took feminism to task for what I consider to be a few of the movement's serious drawbacks. The only thing I can add right now to this debate is a recount of a truly tragic event which occurred two days ago in Montreal. For those of you who missed it, a crazed man went on a misogynous shooting spree at the University of Montreal leaving fourteen women dead and thirteen others of both sexes injured. It was indeed a horrible reminder that we still have a long way to go in ending the all-too prevalent violence against women in our society.

In May, I turned my attention to three issues of political significance to both Canada and the U.S.; Free Trade, electoral fraud, and Canadian political embarrassment. Well, Free Trade is, as predicted, costing us our country, my cynicism about democracy grows daily, and our wonderful government is making it increasingly embarrassing to be a native of Canada. But, hey, that's what politics are all about, right?

The beginning of summer unfortunately signalled a fouling of the environment courtesy of our good friends at Exxon. This was the basis of my June column as I railed against general disdain with which we treat the matter of ecology. I thought perhaps that this piece would trigger some debate on the subject in the letter pages but, alas, none was to be seen. I hope this means that everyone who read the article agreed with it and is doing their part to alleviate the problem, but I doubt it.

I missed July because I procrastinate horribly in the summer. So sue me...

The Gwar issue of '89 found me back from my annual foray to the Chicago Blues Festival and pretty pleased with it. The subject that this column brings to mind is that of musical awareness. Over the past year, I've discovered an abundant array of music from cultures all over the world, China to Central Africa to Siberia. I've found this musical rebirth so exciting that I strongly encourage everyone to use all means at their disposal to try to do the same. You'll be amazed at what you can find out there if you just take the time to look and, believe it or not, a good hunk of it has more guts and vitality than most of the Hardcore you can find these days, both old and new.

COLUMNS

September saw my miraculous transformation into a straight-edger. Not surprisingly, this provoked more than a little outrage on the part of true edgers who felt I either knew nothing about the movement or was being grossly unfair to it. To those charges I reply that I feel I was being neither ignorant nor unjust. I never have nor ever will subscribe to a philosophy that promotes socalled purity of body and spirit. If an individual chooses on his or her own volition to abstain from what they perceive to be a vice, that's fine. However, once this choice enters into an ideology it rapidly ceases to be free will and becomes dogma. I therefore urge my critics to maintain their abstinence if they please but let the straight-edge sect die a quiet death.

In October, I turned my poison pen to the subject of punk rock, a movement I find myself participating in less and less. My motive for this column was a general sense of disdain toward the Toronto Punk scene. It should be footnoted, however, that I still have faith in the subculture's ability to revive itself and once again prove to be as vibrant as it once was. After all, if Punk can be reborn twice, one more time shouldn't be out of the question.

John Yates' wonderful "Dinosaurs Attack" cover folded around the first of two columns I wrote dealing with education. At this time, I'll add nothing to that except to reiterate the fact that there is little or no chance for humanity if we as a global society do not emphasise insightful education at every turn. As long as one person has chosen to stay in school and milk the system for all it's worth as a result of these pieces, I'll be a happy man.

The January issue of Maximum (which actually came out in December) held my short exploration of sexism. I trust by now that some discussion of the issue has come about as a result of this column, so there is no need to elaborate further at this time. That duty should fall upon the able shoulders of you, dear readers.

Well, that completes the year. Some of you have probably liked my writing and some of you have hated it, I just hope you read it. I leave you this month with one last thought; the only democracy left in this world exists at the cash register, so be careful to whom you give your dollar votes. And Happy New Year.

Gardening with Eugene

The Adventures of Jesse Hell

Our North Carolina State Senator Jesse Hell better get his redneck butt out of the art galleries. While he's been tooling around helping artists raise the price of their works, the evil slime behind Pornography have moved back into North Carolina.

A few years ago, Hell vanquished porno with new state laws giving police almost unlimited rights in the battle against dirty pictures. Lots of people in the community were concerned that Hell wouldn't stop with porno, he'd go right on to attack other places where adults go to look at dirty pictures—art galleries, movie theatres, maybe even churches.

Sure enough, Hell has been leading an attack against art on a national scale. This helps him get his picture in the paper. I'd say Jesse Hell gets his pictures in the papers, at least in his home state, more than anyone else. Recently, there was a small item with a picture of Hell informing us that he was peening regularly again.

A process has been going on that I like to think is the inevitable sign of a government on its last legs. New laws are passed but everyone ignores them.

Porno is back in North Carolina. Slowly but steadily members of the community have gone back to selling and buying hard core porno.

Procecutors are reluctant to intervene in this natural process. Arrests lead to lengthy trials. The process begins with jury selection, which takes months. It is hard to find 12 people in any community who have never seen porno or have no opinion about it. Once they are found, they are subjected to watching hours of porno. They are shown certain sequences over and over. If all 12 can come to the same opinion, fine. If not—the usual result—the whole thing starts over.

We go from a situation where people who want to watch porno get it, to a state-supported system of finding people who don't go to it and making them watch it.

One clerk went through something like seven trials. His employers—supposedly a Mafia-owned chain of porno shops run out of Cleveland, if you believe the Hell information—don't give a hoot about the $7,000 fine that sometimes results. Meanwhile the business goes on selling porno.

Regular video outlets—you know, the places that sell Batman—pulled out their porno sections when Hell's laws were passed. Then, they slowly started putting in softcore sections with videos of Playboy playmates, Emmanuelle meets Pol Pot, that kind of thing.

From there it was easy to start slipping the hardcore stuff back onto the shelves. Nobody from the cop shop was making the rounds checking this stuff out anymore. Guys that ran video outlets actually called the prosecutors to check and were told, be discrete/nobody gives a shit anymore about porno in North Carolina.

A place called Celebrity Photos had been running for a while in Greensboro. I asked a friend what it was, imagining that with the tough Hell laws, places claiming to be adult bookstores had to stoop to hanging up shots of Briagite Bardot in a bikini.

Oh no, I was told, this was a porno shop.

I went by there to check it out. The female clerk looked like a typical UNCG student, maybe a freshman. (Freshwoman?) She was talking to a friend on the phone, giving directions to the place so the friend could bring her dinner, a big bag of fried chicken.

It was great listening to their chat.

"What is it like working here?" the friend asked, looking around at pictures of tits, assholes, cocks.

"Oh, its really okay. My mother doesn't like it, but the people that come in are really nice. Lots of white collars....no real creepy perverted types yet."

I sensed the moment for a comic line, so I turned around and with a blank expression, said "I haven't done anything yet."

This still didn't phase them. In fact later they felt relaxed enough with me to ask me one of the most intimate questions about pornography possible: Are the tits real or do they give those girls silicone?

Another of Jesse Hell's crusades is the public's right to bear arms. Hell and the NRA are tight. Did anybody out there catch the NRA avertisement with the picture of Chinese students being smooshed by tanks, and the caption "THIS HAPPENED BECAUSE OF GUN CONTROL."

Really! The fine print explained that if the people of China could buy guns as easily as people can in America, they would have had the firepower to overthrow the government.

I wondered immediately where the NRA was during all the trouble the Black Panthers used to have about weapons caches. An NRA ad showing one of the organization honchos comparing gun sizes with Eldridge Cleaver would have been good PR for the Panthers.

I also wondered what the NRA thinks about current events in Czechoslovakia and East Germany. Gun control in these countries is really strict. It would be interesting to find out the number of privately owned guns. One obvious result of all of this is that recently oppressive regimes have been toppled without a shot fired. In just 11 days significant change was made in Czechoslovakia using old-fashioned non-violent tactics; in a guerilla war 11 days would be barely enough to get an arms shipment sent in.

In comparison you have a country like El Salvador where overthrowing a U.S.A-backed capitalistic dictatorship set up by a phony election is goina to take an all-out war unless some kind of violent, intensely fast coup takes place. I don't know anything about gun control laws in El Salvador but obviously everybody ignores them, there are more guns there than food.

Some organizations I respect—such as the Libertarian Party—don't like gun control. They say the government really likes gun control because that way they can all have the guns.

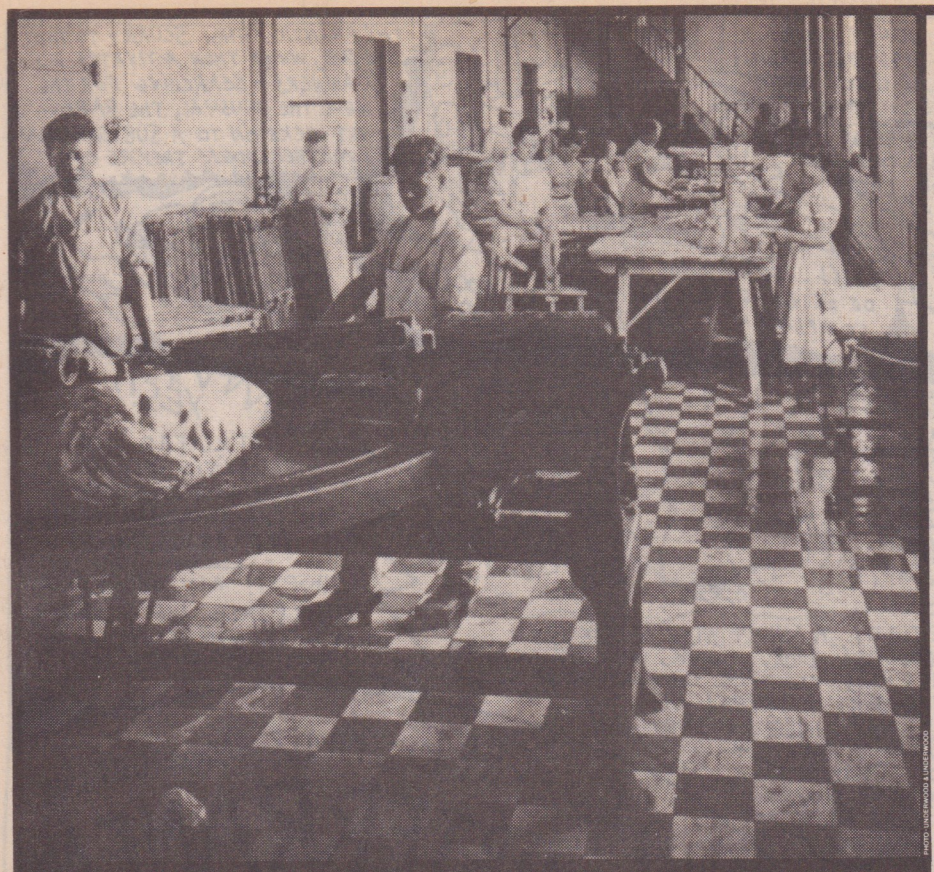
How you can come to the conclusion that this government "likes" gun control is beyond me. Recently I was in Burlington, Vermont, and found out that a certain type of gatling gun is manufactured there.

This machine is sold to the government of El Salvador. Right now it is being mounted in planes that government troops use to strafe village and city areas where combat with FMLN guerillas is taking place. It results in lots of innocent deaths.

But of course that is what a gatling gun is for. It has no other purpose other than to make chopped meat out of large groups of people quickly and with lots of noise. Why do we manufacture something like this in the USA? The fact that we do is proof enough that we have done nothing about gun control in this country.

Thanks, Jesse. And thanks for all your great work for the tobacco industry. At least one can understand the right to smoke a little better than the right to buy and sell gatling guns.

Jesse Hell was miserable about the outcome of the recent elections in Greensboro, banning smoking from restaurants, department stores, elevators. It sent chills down his spine. The tobacco industry had spent hundreds of thousands telling the public they would be out of business if the laws passed. And if the cigarette companies go under in North Carolina, you know what



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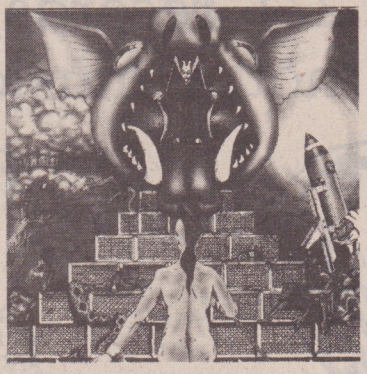

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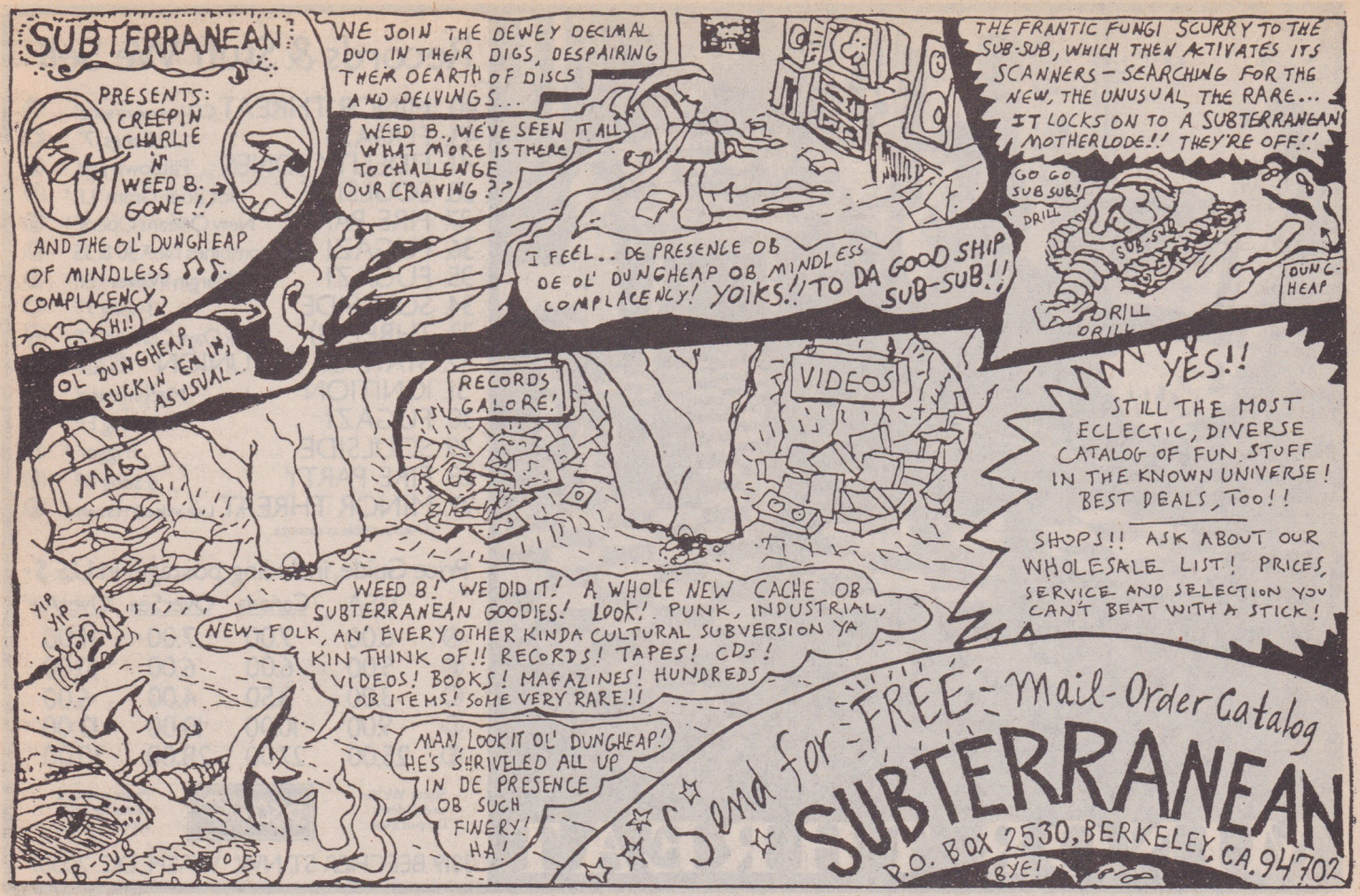
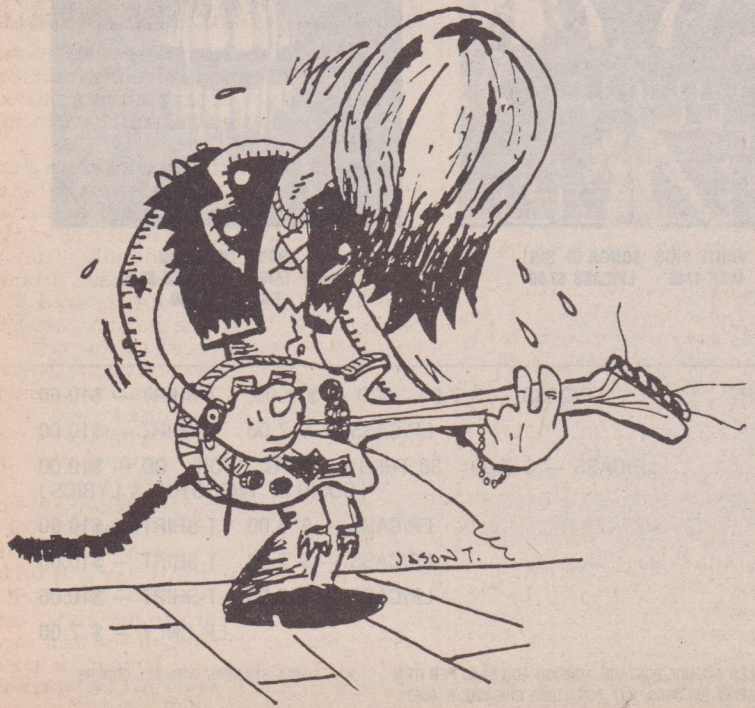


What reviews 271 records, tapes and CDs... And is not a music magazine?



Art by Jason Trent

FACTSHEET FIVE, of course!

You probably already know about our thosand or so fanzine reviews in every issue. But FACTSHEET FIVE also reviews records, tapes, CDs, videotapes, books, poetry, t-shirts, computer software, incense, mail art and anything else produced by the thousands of independent creative people around the world.

Isn't is about time you checked this reference out for yourself? No matter where you live, your mailbox is the gateway to an exciting world of punks, pagans, anarchists, artists, headbangers, musicians, and other cool folks. A sample copy is only $3, for 120 pages of tightly-packed information.

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that means. There goes the yuppie economy.

They sent goons to the voting precincts. Big hairy looking backwoods types who loved towering over old ladies and jamming pamphlets that said NO SMOKING in big red print down their handbags.

It didn't work, the laws passed. Now everyone can ignore them, like the porno laws. Nobody is willing to enforce them. The police won't do it. They say it's up to, for example, the restaurant owner. The restaurant owners who don't really care about non-smoking customers don't want this burden.

The ones that do care already had a no smoking situations set up in their restaurants. Passing the law was a waste of time.

And that's the most devilish aspect of Hell. Stealing our time. More important than whether we can easily get smut, guns or smokes. Time is our most precious possession.

GOODBYE '80s

"Sometimes you gotta break the rules." — Burger King ad slogan

Congratulations to us all, we've managed to make it through the '80s without dying of an overdose of irony. We can now breathe easy knowing that the future will be free of any '80s nostalgia, as we surely will need not reminisce about this, the first entirely retro decade.

The '80s were an emotionally and spiritually trying decade for anyone who held dear the piety of artistic and cultural dignity. In the past ten years we've witnesed the demise of the Clash, a good portion of the politi-punks, the East Village, a large chunk of college-indie radio, and the black leather jacket (right again, Mykel). Sure, all of these entities have raked in lots of cash, but at what price? Assimilation into the mainstream and, therefore, blandness. Maybe I shouldn't talk, after all, I bought the George Michael album, but that's different, he was bland from the get-go!

Now adrift on this sea of banality, we eagerly await the next tidal wave of cultural inspiration à la Sex Pistols or even Dylan. But, honey, the times indeed have changed, and this wave will be slow in swelling. There's no hard-line morality or musicality to thrash apart anymore, after all, today's mainstream was yesterday's flower children. Our rock'n'roll lawlessness has caught up to us at last, and what's a rebel culture to do once it's broken every rule? As an obedient pop-culture should, we've backed ourselves into a corner.

Aw, don't believe everything you read. What are we suffering from? Futility, terminal nostalgia, or just plain laziness? Superficially, it appears that every possible angle has been played out, but it's not so. As any minority will tell you, there's lots left to be done, and therefore lots of potential for inspiration, change and excitement. Discounting some not-as-insignificant-as-we'd-like-to-pretend losses, we're crossing the bridge into the 90's with a few not-too-shabby gains.

Starting in the 80's, punk came out of the closet in a big way. Unless you've been hiding under a rock, (Is that why you look that way?!) you know damn straight (ouch!) I'm talking about the anarcho-punk fag, a.k.a. "Homocore", movement. Yessir, and ma'am, under the auspices of JD's and Homocore zines, there are now more openly queer punksters than we'd ever imagined. They've found a voice, and they're using it, loud and clear, in protest against discrimination, and in proclaimation of their pride. Christ, I'm not worried about drifting on a sea of banality, I'm worried about drowning in a puddle of my own drool! Kudos to those who are committed to keeping gaydom out of the politically complacent, consumer happy gutter. The gay 90's are upon us. Shit howdy, and hooray!

Also, the 80's were the first years when no one even blinked if there was a woman parked behind a drum set or guitar. Finally, enough women have become involved in bands so they're no longer novelties, but forces to be reckeoned with. This decade gave us Fire Party, Frightwig, Babes in Toyland, Scrawl, Kamala and the Karnivores, Lunachicks, and many more who stood up and said, "Oh yea, who sez?," and I predict there is only more to come.

Sure there is still a significant amount of sexism in this undeniably male-dominated scene, but that isn't keeping the women from playing what they want to play. The numbers and talents of female rockers will only continue to grow, and so will the recognition and respect they earn. If you're even considering it, pick up your guitar and get it, girl!

Neither of these developments would have happened had the Do It Yourself ranks not thrived as impressively as they have in these past 10. To most, the 80's were personified by Yuppies and corporate greed, but for us, as usual, it was quite the opposite. Everything from all ages shows, to zines, records, tours, festivals, and political actions have been done sucesfully and satisfactorily by means of independant production, and to no small effect. For better or worse, we now have our own multi-tiered cultural media network. It can be dodgy, it can be catty, but it's OURS, so quit your carping and count your blessings. It's either this or Billy Joel. Do the right thing, do your OWN thang!

Yea, in the 90's the underdog is gonna be topdog. The 80's were just practice, and now the prevoiusly silent majorities and minorities are gonna have thier say. It probably isn't premature to say that it will be even more unfashionable the be a smug, white, hetero male than it is now. New voices generally only get heard when the people who've been yakking all along get tired of listening to thier own repetitive blather, and judging by all this lame retro-shit, I'd say people are only too ready for some new blood. So, let it bleed! (Sorry, just had to work in a little retro- pun there.)

I don't have any grandiose predictions for the next decade, nor do I have any interesting New Year's resolutions, so I will end this end-of-the-year, and end-of-the-decade column with my own personal picks and pans for the past few years.

Song I hope haunts me in Hell: "Devil Bunny" by Thrill Kill Cult.

Best Candy: Gummy sharks. Looks cool, tastes good. (Please see end note #3.)

Worst Candy: Dingleberries. Would you eat a candy called Dingleberries?! Puh-leez!

Most under rated entity: All age venues.

Most over rated entity: GG Allin. Has as many wannabes as Madonna, but they're not nearly as cute.

Best style: Catholic trash. Rosaries, lotsa black and white. Lace, gloom, frilly androgyny. Unfortunately coopted by Popsters in the early 80's.

Worst style: Retro-70's dirtbag metal. Get a haircut!

Coolest band name: Spastic Ryhtm Tarts (now defunct).

END NOTES:

1. Thanks for all of your interest in TASTE OF LATEX, my soon-to-be published sexzine. I now have available guidelines for both written work and graphics, so please specify which you are interested in. To receive info about T.O.L., send an SASE to P.O. Box 460122, San Francisco, CA, 94146-0122. Barring any catastrophe, the first issue will be out in early February. Keep your eyes peeled for an ad here in MRR. I will be open to people who want to buy the mag in bulk lots of 10 to distribute themselves, so get in touch if you are interested.

2. I've been getting a significant amount of inquiries about my BRAINDROPS "Adrenalin Mother" ep. If you are interested in oredering it, it is available through Blacklist, or you can order it direct for $5 ppd. from Vital Music, 263 E. 10th St., NYC. NY, 10009.

3. Unlike the vinyl-maniacs here at MRR, I have no interest in collecting records. I like to collect eyeball, surreal, and shark stuff, like models, specimens (no real eyes though, please!) cards, pictures, etc. If you collect odd things too, and would like to trade, we can look for things for eachother's collections, and do a mail-trade sort of thing. Feel free to write me at P.O. Box 460122, San Fran, CA. 94146-0122.

Hope I didn't annoy anyone too much with my whining and sniveling last month. Look at it this way: I can't afford a shrink, so you people who read this stuff have to do the job.

At any rate it did me a lot of good to try and set down in writing everything that seemed wrong with my life. I was able to think more clearly about what was working and what wasn't, and suddenly it dawned on me that I didn't have so many problems after all. The more I thought about it, the more obvious it became that most aspects of my life were going pretty damn well.

Eventually it dawned on me that there was really only one thing that I was seriously unhappy about, but because I wasn't able or willing to recognize it for what it was, it had managed to spill over into most other areas of my life.

I'm talking about sex, of course, which is probably a problem in some way or another for just about everyone. In my own case, it's that I've been involuntarily celibate for a long time, years in fact. That itself is a big enough drag, but it's compounded by the way I grew up thinking of sex as a way of measuring self-esteem. I mean, if no one wants to fuck you, you can't be worth very much as a person, right?

That's the kind of thinking that got

pounded into my brain, partly due to the incessant propaganda of "Buy this product, wear these clothes, play this role, and he/she will want to have sex with you" and also from coming of age in the so-called "free love" era, when for the first time in known history, casual, promiscuous sex was possible without the traditional consequences of pregnancy and/or disease.

During the brief interval between the discovery of the birth control pill and the appearance of AIDS, people enjoyed a sexual freedom that in all the centuries before could only be dreamed of. Whether that freedom will return if or when AIDS is conquered, we can only guess. Some people, especially homosexuals who have seen literally dozens of friends, lovers, and acquaintances waste away and die, will probably never be able to be casual about sex again. Heterosexuals who have been touched more lightly, and in many cases passed over completely by the disease, may be able to return to the leisure suit and fern bar days of the swinging 70s, but somehow I doubt it.

I never set foot inside a leisure suit or a fern bar myself, though I did put in some time in their slightly-more-hip equivalent, discos. Not the kind where you'd run into John Travolta, granted; more like the ones that were in the back of some stinking warehouse and were still going when the sun came up and people would be jamming themselves with needles and having orgies in the middle of the dance floor and I'd be sprawled back against some wall with eyes dilated bigger than my brain from my tenth consecutive day of massive LSD-25 overload saying, wow, Darwin must have been right.

Yet do I digress slightly? There were other more positive aspects to the alleged sexual revolution, and I only call it the alleged sexual revolution because it didn't go nearly far enough. I got to do a lot of things that people a few years older than me might not have even wanted to imagine, and I regret few if any of them. I do regret wasting as much time as I did during those years trying to establish or maintain something resembling conventional sex/love relationships.

I realize that runs counter to what is supposed to be the prevailing trend. If you believe the mass media, not to mention our own straightedge guardians of morality, promiscuity is out and monogamy is in. And not just monogamy, but "commitment," and before you know it, marriage and kids and the same nuclear family bullshit that fucked so many of you up.

Before you sane well-adjusted products of stable suburban homes take pen in well-fed hand to inform me that your parents had a good marriage and it didn't fuck you up, let me point out that I'm not of one mind about this. I've often thought that if I were to ever have kids, I would want to be in a stable monogamous relationship too, which is one reason it'll probably never happen. I used to be disappointed about not having children of my own, though nothing compared to my mother, who recently informed me that the only things that mattered to her were being a mother and grandmother.

But though I hate to let her down, I've come to think that I can do more good as a father/big brother type to lots of kids than I ever could as a regular father to one or two. Besides, the fact remains that even at my age, I'm just not mature enough to be responsible for some mewling and puking brat that can't do the first thing to take care of itself. I mean, if I want to go to Gilman and mosh next Saturday night, that's what I'm going to do, not stay home burping little babykins or helping Junior with his third grade science project.

Anyway, I obviously can't be fathering kids if I can't even get laid, which is what I started off bitching about. Yeah, sure, I guess if I were willing to lower my standards enough, I could come up with someone willing, but no dice; I just keep getting more particular as the years go by. Doesn't make much sense, I know, but I've never been much of a compromiser. Most of what I've done for the last twenty years couldn't have happened if I'd been "reasonable" and settled for what life appeared to be dishing out.

Demand the impossible, I remember hearing as a young man, so I did, and an amazing number of times I got something pretty close to it. So that remains my attitude toward sex, love, romance, or whatever you want to call that warm, wonderful feeling that seems to make everything else worthwhile.

The godawful rock star Stephen Stills once had a hit record that went, "If you can't be with the one you love, love the one you're with," which summed up as well as anything the sexual attitudes of the 70s. On the surface this idea might seem to make sense, though it's a safe bet that nothing of value could ever be contained in such a screechingly horrible song.

But it just doesn't work that way, anyhow. Sex with someone you're not really attracted to can be way worse than no sex at all. Then of course if you're not attracted to most people, you'll have all sorts of amateur psychologists telling you how you're repressing your sexuality and how you should open up or some such shit when in fact the very best thing you can do is to trust your instincts.

At least this is my theory: people are drawn together by emotional or sexual attraction because they have something that each other needs (or thinks he/she does). When each person has gotten what he/she is looking for, or realized that it's not there to be gotten, the relationship ceases to have a purpose and the partners drift apart.

Yeah, I know it seldom works quite so smoothly in real life, but if it did, what would the poets, playwrights, and songwriters of the world weep and moan about? Or columnists, for that matter?

About twenty years ago when I was living in Ann Arbor, we used to have free concerts in the park every Sunday. I had a camera that I'd bought real cheap from one of the local junkies, and I used to go around taking pictures of everybody I thought looked cool and/or sexy.

The other day I was cleaning my house and found a bag full of the photos I took back then. I looked through them, trying to confirm my theory that people nowadays are a lot uglier than they used to be.

What a surprise! Maybe something had happened to the photographs from all those years in storage, but by some mysterious process most of those beautiful girls and boys had been transformed into stoned-out, drab midwestern geeks.

Funny how I didn't see it that way at the time, though, because I was in an almost constant state of lust. I'm sure that's one reason I accomplished almost nothing in those days, because I would never hesitate to drop everything I was doing and run off in pursuit of a cute face or behind, and it didn't matter if it was across the street or across the country.

So, I see what you're starting to think now: Livermore is just bumming because he's lost his youthful libido. Maybe so, though I'd prefer to think of it as becoming more discriminating. Or to put it more bluntly, a whole lot less willing to put up with bullshit.

Most of what is supposedly sexy, like big boobs and/or butts, makeup, perfume, fishnet stockings, or on the male side of the equation, big muscles... (what the hell else is supposed to be attractive in men? I forget...) hits me with all the impact of a three day-old bologna sandwich. But then I could say the same for most of the consumer goods society has to offer. In fact, I think at this point it's time that I end my diatribe against sexual frustration and launch into another one that explains why I'm in a bad fucking mood and have been for at least the last ten years.

Maybe it's because I've been hanging out in the East Bay, the antisocial nexus of nearly all negativity. I just know that this afternoon I was rolling down through Berkeley in my redneck pickup and this yuppie woman came strolling across the street in front of me acting totally confident that I was going to stop and wait patiently so she could get to her important meeting with her stockbroker or real estate agent.

Normally I go out of my way to give pedestrians the right of way, not just because it's the law here in California, but because I believe people on foot are morally superior to those who insist on polluting the environment with their self-contained smog machines.

But not this time. I put the pedal to the floor and headed straight for the crosswalk. "No way am I giving her the right of way," I told my passenger, the notorious Mr. Eggplant, "she's just too damn ugly."

And no, you outraged feminists, I don't mean she was ugly because she failed to meet male-imposed standards of female pulchritude, I mean she was ugly because of what she represented. Her calf-length skirt, her neat little suit coat with white blouse and bow tie, her three hundred dollar brief case, it all reeked of the ugliness that has come to permeate the land during the foul decade known as the 1980s.

She might have been a dressed-for-success college graduate out for her first job interview or a scumbag lawyer with years of experience at evicting welfare tenants from buildings about to go condo. What offended me was her uniform, the rigidly defined business suit that I see as the 80s equivalent of 30s Nazi regalia.

Later in the day I had the unfortunate experience of standing in line at Tower Records (look, I was picking up something for a friend; no, I don't shop there myself, not that I could afford to in the unlikely event that I wanted to) and watching a dreary assortment of dweebs whip out their Visa cards to pay for CDs of Bob Dylan and, for god-fucking-sakes, the Electric Light Orchestra. One young lady got real radical and picked up some vinyl from U2, you know, that way political band that showed their commitment to human rights by appearing at the Coors Nazi Beer Festival last summer.

I looked up and the whole front of the store was decorated with some tribute to the Grateful Dead, and on the in-house stereo some "authentic" blues guy was whining the same hokey lament savvy black dudes have been hawking to slack-jawed white college students for the better part of the century.

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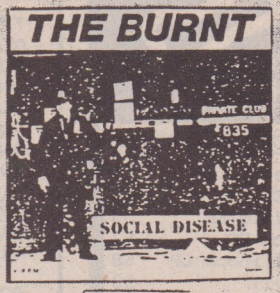

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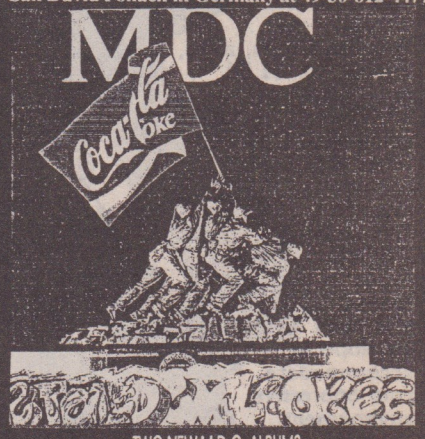

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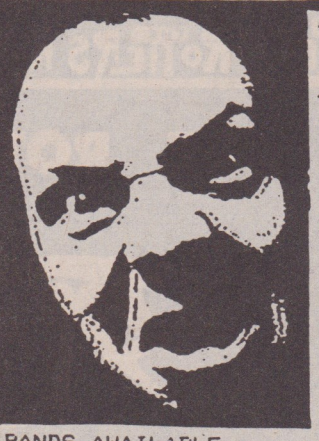

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COLUMNS

What is this shit, I asked myself as the aging hipster in front of me dropped a couple hundred smackers on CDs of some tired 60s and 70s retreads who should have been brutally exterminated years ago? Where's my fucking Uzi when I need it?

I barely made it out of the store without kicking in a plate glass window or two; giant Tracy Chapmans were all around me "talking about a revolution." Back on the streets it was the same old shit, people crying and screaming and rummaging through garbage cans for dinner while others rolled by in their Benzes with coke spoons dangling out of noses congested with hundreds of dollars worth of bloody snot.

Up where I live they're cutting down the last of the giant redwoods so that some Wall Street motherfucker can pay off a stock speculation scam. He made twenty million dollars last year in the process of turning one of the most beautiful places on earth into a desert. He gets his picture in the paper for being a brilliant businessman. If I were to drive one spike into one of those trees in an effort to save it, I could go to prison for the next ten years.

Americans watch an average of seven hours of TV every day, and most of them are brain dead as a result. Illiteracy is rampant, and Donald Trump is a national hero. When the networks interrupted their normal programming to announce that China was massacring thousands of its people, thousands of Americans protested because they had missed out on their soap operas.

1989 has seen some of the most astounding events of my life. In country after country in Europe, the people have risen up and the governments have fallen. The only thing people will get up for here is to change the channel (just a metaphor; I know I'm being obsolete because everyone has remote control now) or to run down to the video store.

My generation blew it big time, probably even bigger than the one before us. We had some great ideas, but when the going got the tiniest bit tough, we went running for the nearest suburban tax shelter. I can think of about five people in their 40s that I respect. The most intelligent people I know are around 16 years old, and there aren't very many of them either. Most people who aren't destroying their fellow humans or the world around them are busy destroying themselves.

Does this mean I'm giving up, that I'm resigning myself to going down with the ship of 20th century America?

Fuck no! Let me tell you, I feel good when I get this pissed off. I recommend it highly. No, it probably won't get you laid, but it clears the mind wonderfully to direct your accumulated rage to where it's most richly deserved. It also makes me (sometimes painfully) aware that, unlike too many of my fellow citizens, I still have a functioning mind, heart, and soul. It may get lonely out here sometimes, but there's nowhere else I could possibly be.

One final note to the letter writer an issue or two back who sneeringly suggested that I had dutifully eaten my liver and broccoli as a small boy: well, you're right on one count; I gladly consumed large amounts of liver, something which only the threat of imminent starvation would convince me to do today. Never touched broccoli if I could help it, though, and today it's probably my favorite vegetable. I was also disturbed to learn that I couldn't be a true punk because my father hadn't raped me as a boy, and I mean to take this up with the old guy at the first opportunity, though I fear that his advanced age (77) may preclude his doing anything to remedy the situation now.

So Frank Sinatra is this junkie, see, and Kim Novak loves him but she's sick of it. Frank comes to her begging money for a fix, and she throws the money at him: "Take it! Take it! Why should you hurt like other people hurt? Yeah, so you had a dog's life with never a break. Why try to face it like most people do? No, just roll up all your pains into one big hurt, and then flatten it with a fix."

I iust saw the movie (Man With The Golden Arm, 1956) last night, and that line "Why should you hurt like other people hurt?" slammed back into my mind as I was reading the interview (argument, more like) with Ray of Today in MRR #79. There was this part where he talks about suffering, about how sexual pleasure causes suffering, and how the idea is to end suffering within yourself (he didn't say it in exactly those words, that's my interpretation) and if everyone did it, there would be no suffering. Basically, I couldn't disagree more. I think the whole point of those cults and fanatical religions is to avoid the frustrations of trying to make positive change in the world against the odds. Yes it's frustrating. But I read something else that really clicked for me in Barricada International (the bi-weekly international version of the Nicaraguan Sandinista daily newspaper). It was a quote from an obstetric nurse from Italy who was working on a project helping Nicaraguan women set up women's centers in their communities. She said, "Maybe it's impossible to build a new society, but it's satisfying just to try it." That's how I feel. Some people say that the end. the goal, is what matters, and that disagreements about the means to that end can be put aside. I disagree. I think the means are everything. I think the most important thing is not to achieve a free and fair society, but to live your life TRYING to achieve that society. (IF that's what you want to do. I realize most people don't give a shit.) There's another quote I heard somewhere: "No one, on his/her deathbed, says they wish they'd spent more time at the office." It's what you do with the time you've got that matters.

A friend of mine was talking about his musical career, and I was thinking, "why?" If you want to make money at it and be famous (yeah, I guess most people do) then of course it's to your advantage to sign to a major label. So what's the point of staying independent? It won't get you anywhere. Well, I guess I feel like staying independent IS the point. And since death is inevitable for all of us. sometimes it's good to think about how you will feel about your life when you're looking back on it at your moment of death. It may sound corny, but it puts an interesting perspective on things. What are you going to regret? Maybe you're going to be proud and happy to have accumulated lots of money and that a lot of people know your name. (I can't help thinking about that bumper sticker "the one who dies with the most toys, wins.") Me, I look back, even at this point (hopefully pretty far from death), and I'm ashamed about the way I've treated a lot of the people who have touched my life. I can't imagine, on my deathbed, wishing I had died rich and famous. I CAN imagine wishing I had done more to let the people I love KNOW that I love them, instead of tearing them apart every chance I got. (NOMEANSNO lyrics always explain my feelings better than I do: "Pride and deceit have choked my life like weeds, and I lost sight of what I really had, what I really need. And all the things I should've valued, I gave away for a prayer and a song. And now when I reach out for them, they are gone." These lines, and the words CAN YOU FORGIVE ME? go through my head every day.)

Anyway, back to suffering and happiness... I don't think we can achieve happiness by avoiding suffering any more than we can achieve righteousness by embracing it. I iust try to live my life in a way that is as much in line with my emotions, thoughts and ideals as possible and I try not to have too many regrets. Happiness is a part of life, not the goal of life. As Carlos Fonseca, one of the leaders of the revolution in Nicaragua, said about victory (and he means victory not as a military victory, but as the fulfillment of revolutionary ideal...the achievement of a "new society"): "Victory has a high and sad price: total happiness, because this is the inheritance of future generations." Meaning, WE can't have it. Personally, I don't think the future generations will get it either, but like that woman said, "it's satisfying iust to try it."

I'm going to end with more NOMEANSNO lyrics from the same song I quoted before ("Victory")

Now I can't show you all the things I've seen
And I can't make you feel anything
Certainly not what they meant to me
And someday I know, no matter how hard we try
We are all going to have to lay down and die
So maybe I should just tell you
What I hope and believe
For every defeat there will be a victory
For every defeat there will be a victory
In defeat
Victory

P.S. Oh yeah and Ray, if sex for you was—like you said in that interview—a matter of finding a person who admires you and being their "god" for that moment, well I'm just glad you're not doing it anymore.

"WE COULD BE HEROES..."

You can tell a lot about a person by whom they consider a hero. It's like that pop psychology quiz whereby crucial aspects of your personality are revealed by which Beatle you most identify with. Likewise, anyone

who thinks Oliver North is a hero, you can pretty much lay odds that that feller is one shit-for-brains.

Ahh... where have all the heroes gone?? You sure can't find 'em on the front page—that's reserved for victims, crooks, scandals, plane crashes, and losers. If you want heroes you gotta leaf to the fantasy sections—the movie listings and the sports pages.

Ever wonder why men pore over the sports pages? They're searching for heroes—that dynamic fellow who SAVED the day with his heroic deeds and then was carried off the field on the shoulders of his adoring teammates.

It's such a pity that there are so few avenues for heroes in everyday life.

When I was a kid I was heavily into the superhero comic books. Superman, Aquaman, the Martian Manhunter (what a cool name...). And how 'bout Flyman and Flygirl, the Shield, Blackjack, Bouncing Boy and the zillions of other obscure heroes? I even drew my own superheroes, designing their outfits and secret origins. My favorite was Inventor Man. Yes, this looks like a job for... INVENTOR MAN!!! I remember he had a light bulb on his chest logo and he would capture crooks by using his super brain to come up with brilliant, crime-stoppin' inventions. Not only that, but he drove around in his Inventormobile, and lived in his secret lair the Inventor Cave. His comic book was called "Best Cellers" (geddit?... he put the crooks in jail cells).

When I was in the second grade, I had an elaborate heroic fantasy involved with impressing Charlene Hamilton, this cute li'l babe in my class. This big, bad villain would storm into the classroom and threaten us with a gun. Before he could shoot Charlene I would bravely jump in front of her and take the slug myself. Then I would single-handedly pummel the thug into submission with my fists in front of the entire awe-struck class. After subduing the thug I'd be rushed off to the hospital, gasping for air on my death bed. And Charlene would be there by my side, holding my hand as I milked my last words for all they were worth: "I (gasp, sputter, wheeze) did it all f-f-for you, Charlene...UHNNN!" What a hero! What a performance!!

Judging by my roommate's 12-year-old son, today's modern heroes are decidedly less pure than the ones of my generation. His particular faves—guys like The Punisher and the new Batman—are more akin to psychopathic vigilantes than the pristine goody-two-shoes moral-dogooders of my day. I mean, in all those years Superman never actually KILLED anybody. It's a disturbing trend that today's heroes aren't so much standing up for what is right as they are getting revenge for all that's wrong. There's a difference.

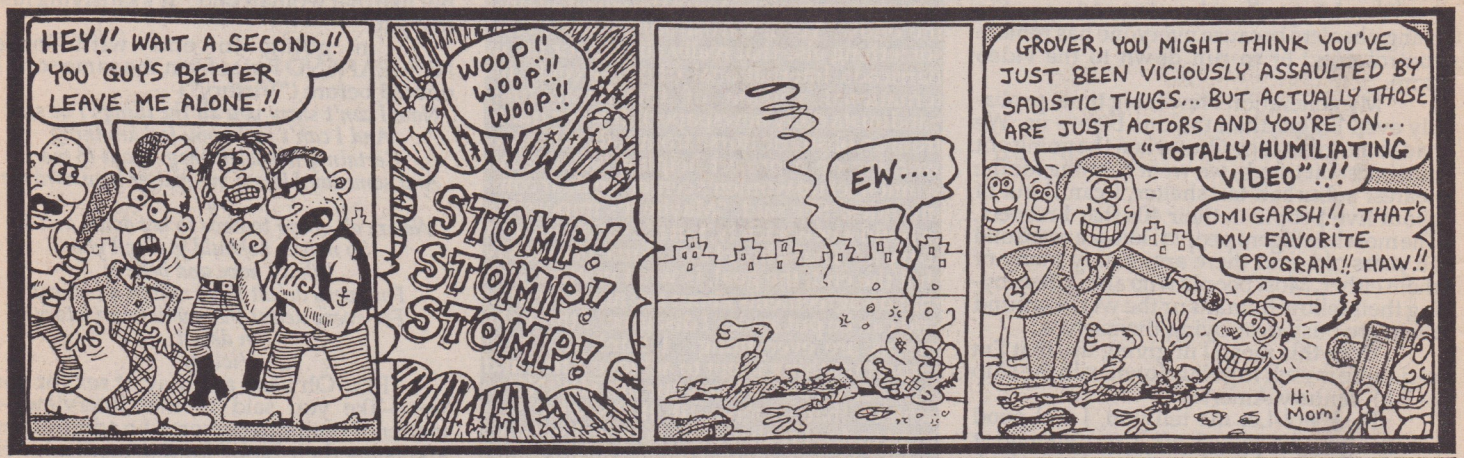
After Superman I graduated to John Lennon as my next hero. I'm sure that's one of the prime reasons I got into the whole art biz, the path I've followed to this day.

Today my heroes are R. Crumb and Charles Bukowski. Both artists set, to me, the highest standard of artistic integrity. Not only are they incredibly gifted in their chosen fields, but they both have the balls to SAY the truth as they see it, whether the rest of society agrees with them or not, and regardless of whether society will REWARD them for those truths. You'd be surprised how few people have the guts to stand alone.

I'd like to take a poll in the letters section and find out just whom my fellow MRR readers consider their heroes.

I'm glad to write that Petr Cibulka from Czechoslavakia has finally been released. Since he had been arrested in October '88, many organizations, groups and people have tried to gather support for him. In order to release him. He had been accused of speculation, which represented a crime against the state in an Eastern Bloc country until a couple of weeks ago. What Petr was involved with was not speculation of course, but distribution of underground music and illegal literature which do not enable anybody to accumulate capital. Petr's arrest was a clear attempt of the Czechoslovak state to stop his political activities and to warn other people who sympathized with Petr's ideas, of what could happen to them.

In the present transition from state capitalism to private capitalism which Eastern Bloc countries are experincing (and we all know that they are not heading towards "freedom"), many political prisoners have been released. One of them is Petr Cibulka. I hope now that his oppostion against any kind of authority won't hurt him again. He has suffered already.



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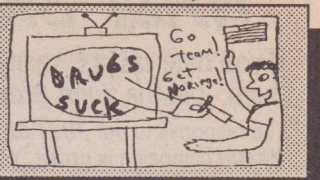

DOUBLESTANDARD RESULTS:

INVASION OF PANAMA OK....IF IT'S US THAT DO IT!!!!

By Tim Yohannan

Why the U.S. invaded

On December 20, 1989, the government of the United States of America deemed it necessary to militarily attack the Republic of Panama. Let's cut the crap and apply some reason to the matter.

Officially, the U.S. invaded Panama militarily to...

1) *...protect American lives.* This was after a U.S. serviceman was shot, another was beaten and his wife "sexually threatened." Why didn't the U.S. send the troops into El Salvador after those American nuns were raped and killed by U.S.-trained and government supported death squads?

2) *...restore democracy.* Why didn't the U.S. invade Pinochet's Chile or Stroessner's Paraguay? If democracy is the cause, then why did the U.S. help overthrow democratically elected governments in Guatemala in 1954, Brazil in the 60s, Chile in 1971, Nicaragua today?

3) *...protect the Panama Canal from damage, guaranteed in the Treaty signed with Panama.* In reality, there was no threat from Panama to destroy the Canal, Panama's chief revenue raiser. The Treaty merely requires that the Canal remain neutral and open to use of all countries, something never in doubt.

4) *...arrest Noriega and return him to trial in the U.S. for drug smuggling.* For years the U.S. knew of Noriega's dealings but looked the other way because he was the CIA's main man there. Then vice-president Bush was head of the U.S. anti-drug campaign but claims he had no knowledge of Noriega's dealings, despite the fact that many U.S. officials have testified that they knew then of his drug connections. Is this lack of knowledge on Bush's part credible, especially given that before being VP and drug czar he was the head of the CIA and had top secret access to all this information? The U.S. only turned against Noriega after then-National Security Advisor John Poindexter forced Noriega to get involved in the training of the Contras. Noriega complied, but then began backing away from U.S. foreign policy when Poindexter and the State Dept's Elliot Abrams wanted Noriega to use Panamanian troops as surrogates for U.S. troops in a planned invasion of Nicaragua. When Noriega refused, he became expendable. (Most of this information comes from retired U.S. Drug Enforcement Agency cops who worked in Latin America). In light of this, in a way Noriega is a Panamanian nationalist folk hero for keeping his country out of that war. Despite his being removed from office and military defeat, and despite his unpopularity in many quarters in his own country, in the long run his "anti-Yanqui" resistance may come back to haunt the U.S. and its foreign policy for years to come..

Beyond this, there may be much information that Noriega has that could tarnish George Bush, especially in terms of what the American president knew about the CIA's involvement in drug and gun running to support the Contras. Given all this, it is understandable why Bush preferred that Noriega die in the invasion rather than stand trial. It will most interesting to see whether a trial happens at all, or of a deal is cut to cover it all up.

Why the U.S. really invaded

Despite how odious Noriega may be, the whole "official" pretext for the U.S. military invasion is bogus and hypocritical. The reality is none of the above stated reasons. Closer to the truth is the fact that Ronald Reagan ran for president claiming he wanted to undo the treaty that is supposed to turn the canal over to Panama. That treaty required a transition from U.S. to Panamanian control that was to begin in January of this year, and end ten years later in the year 2000, when Panama would take over complete control. Bush is of a like mind, and when Noriega started showing some independence from U.S. foreign policy and wasn't going to be a good little puppet any more, the die was cast. It was just a matter of time before the U.S.—through electoral means (the election that Noriega overturned last March), economic pressure (a trade embargo of Panama), covert actions (the botched military coup against Noriega in October)—would force a pressured Noriega to provide a pretext that Bush could seize as "the reason" he had to invade.

A few days before the invasion, Noriega told the Panamanian people that "a state of war existed between the U.S. and Panama," a statement that accurately described Washington's attempts to control events in that tiny nation, and something that the U.S. media seized upon, pretending it was a declaration of war, giving another reason for the U.S. to invade.

So why is Panama such an "important piece of real estate," as Senator Henry Hyde stated? It's not merely because of the canal itself. Once super tankers (that don't fit in the Canal, and hence go around the Horn of South America) were developed in the 1970s, the Canal became less important, economically speaking. The strategic importance has more to do with the 13,000 American soldiers permanently stationed there on their many Army, Navy and Air Force bases. Panama is the staging area for U.S. military power and control in all of Latin America, the place from which the U.S. can strike easily, or at the very least, intimidate from. Just ask Nicaragua about that.

It is also the headquarters for the U.S. Southern Army Command, which will increasingly be in the headlines. With U.S. troops now stationed in Cuba, Honduras, and Panama, as well as a possible military blockade of Colombia being planned and other U.S. military "anti-drug" actions contemplated in Peru, it becomes increasingly obvious that the new focus for American military post-European disengagement is a much higher armed presence in Latin America. While the Russians are scaling down militarily and converting their industrial production to peacetime uses, the U.S. seems determined to remain on a war economy footing, and this region of the world seems destined to receive the brunt of it.

Another important role the invasion of Panama supplies is to psychologically prepare the American public for possible future (and larger) military ventures, perhaps, say, in Nicaragua or El Salvador if things don't go exactly as we want.

Might is right?

Even if the majority of Panamanians were not happy with Noriega, what gives the U.S. the right to do what it wants there? The Russians have asked the same thing. They have admitted that their invasion of Afghanistan was illegal and wrong (the Brezhnev Doctrine), and that they no longer believe international problems should be solved militarily. The U.S. has never admitted that its invasion of Vietnam was wrong or illegal, or that the Monroe Doctrine (the self-proclaimed right of the U.S. to decide what's "good" for the rest of the Americas) is obsolete and chauvanistic. Even the U.S.-created Organization of American States declared that the overturned election in Panama was an internal Panamanian problem, and not a reason for military action (by the U.S. or a joint U.S.-Latin American force). The O.A.S. and U.N. also refused to recognize the government that the U.S. inaugurated and kept secreted away in a U.S. army base in Panama.

The bottom line is that the U.S. still feels it has the right to do whatever the fuck it wants in its "national interests," and that nobody else on this planet has that right. The Russians are quickly separating themselves from that old superpower mentality, as explified by their "hands off" approach to Eastern Europe, but the United States of America continues along with its ego on parade. This is most unfortunate, not only because the U.S. will continue to exercise illegal authority in Latin America, but because it may cause Soviet hardliners to get the upperhand in the U.S.S.R. against Gorbachev, accusing him of unilateral disarmament, and then returning Russia to the Cold War mentality.

And Happy New Year to you!

To all those in the Administration and their fellow Republicans, we expect that kind of arrogance. The government not only disobeys international law when it comes to doing what it wants, it also disobeys American law. The War Powers Act, where Congress is to be told of American military plans—has never been obeyed. It is skirted, kissed up to, but not enacted.

To the Democrats who quickly agreed the invasion was the right thing to do, we expect that kind of wimpy and spineless political behavior. National conceit and double-standards for international behavior are no stranger here either.

To the American public that overwhelmingly supported the incursion, we know what fair weather fans of war you are. If that "clean" military incision deteriorates into another Vietnam-like situation where the U.S.-installed government will need constant propping up from "daddy", will you be so gung-ho? Easily maneuvered emotionally by simplistic calls of "drug war!" by the U.S. government and mass media (disguising the real complexities and motives behind this invasion), the brainwashed American public may someday be forced to start thinking again and wake up from their materialistically-induced state of selfishness.

Get the real mind-wreckers

If the U.S. government is serious about curtailing the devestation caused by the hard drug plague, they should also arrest the consumer goods dealers and the mass media reality shapers, the real mainline pushers of ignorance, macho violence, and self-importance. Compared to them, Noriega is small potatoes.

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Profane Existence Fanzine is also available on a bi-monthly basis. Single copies are $1.50 postage paid and subscriptions are also available. We would like to apologize for an error in our last ad stating the 'zine would be 40 pages; as it turns out it will be 32 pages for the foreseeable future.

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COLLECTIVE NEWS

We are in the process of completing work on the "Nightmares of Reality" double LP compilation. With any luck it should be out in February. Bands contributing tracks include: DISSENT, HAUNTING SOULS, DOOM, NAUSEA, FILTHKICK, MISERY, ATAVISTIC, SLAUGHTER, PUBLIC NUISANCE, THE SCRODS, DESTROY!, STATE OF MIND, CRIBDEATH, CRINGER...

On November 19th, a concert was held at the 7th Street Entry (Mpls.) benefiting the collective. This also marked the belated release of the first issue of Profane Existence Fanzine. We would like to thank the LIBIDO's, MISERY, CRIBDEATH and DESTROY! for playing and also to all the people who helped with the show.

A second benefit show will be held in the 7th Street Entry on the night of January 7th. Write us for more info.

$500 PRIZES $100

Standing Up for Peace CONTEST

Why have some people risked their jobs, their homes, their families and even prison to take a stand for peace? This is *your* chance to find out. The Standing Up for Peace Contest invites you to talk face to face with someone who has refused to fight in war, pay taxes for war, or build weapons for war, and to hear what it's like to take a stand and risk the consequences.

In this contest, you're asked to interview someone who has said *no* to war, and then to express what you think and feel about what you heard by writing something or creating a work of art or music.

The contest is open to young people ages 15-23. The deadline for entries is May 1, 1990.

To enter, send for the Standing Up for Peace Contest Booklet, Fellowship of Reconciliation, Box 271, Nyack, NY 10960, (914) 358-4601.

Standing Up for Peace is a project of the 1990 Celebration of Conscience Committee. Co-sponsors include: CCCO/An Agency for Draft and Military Counseling, Conscience and Military Tax Campaign, Fellowship of Reconciliation, Mennonite Central Committee, Midwest Committee for Military Counseling, National Interreligious Service Board for Conscientious Objectors, National War Tax Resistance Coordinating Committee, Peace Tax Foundation, War Resisters League.

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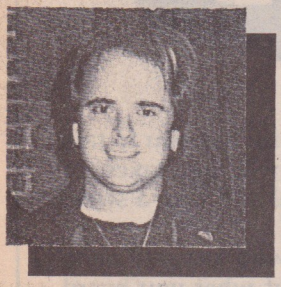
WHATS THE SCOOP?

By Alisa Schulman

This month's question:

Where were you during October's Bay Area earthquake?



James Brogan, age 26, Chicago, IL

"I was in my ramshackle little house in West Berkeley, and I had to run outside because I thought it was going to collapse. It's made me think about the next one that's coming. Now I'm kinda afraid, but not prepared at all."

Jennifer, age 17, San Carlos, CA

"I was in my room sleeping, and suddenly the house started shaking. I didn't get that nervous 'cause we had one last summer, but then I realized what was happening so I jammed into a doorway. It was a pain in the ass because we couldn't take the Bay Bridge anymore. I'm happy that the bridge is fixed."

Justin Hilt, age 16, Hercules, CA

"I was home asleep in my bed. I freaked out, I ran out of the house. It hasn't affected me at all. I've never worried about earthquakes."

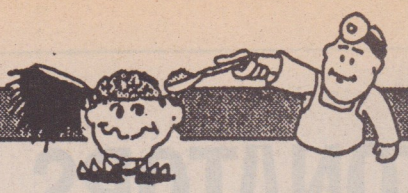
Jill Chapman, age 17, Foster City, CA

"I was in the car with my dad, in Millbrae. We didn't see any buildings collapse or anything. It hasn't really affected by life."

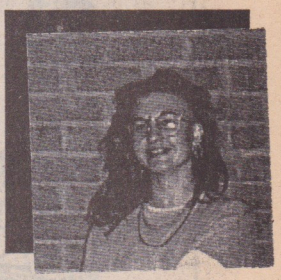
Billda, age 17, Modesto, CA

"I was on Sproul Plaza [UC Berkeley campus]. The whole building started shaking and everybody ran out...it was a trip. My office wall is cracked...I don't ever want another earthquake to happen again."

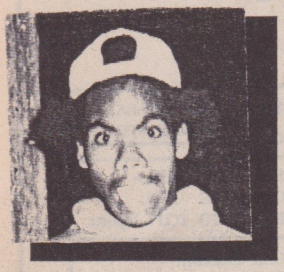
WHATS THE SCOOP ?



Janel, age 16, Concord, CA



"Sitting in my living room, listening to the Leonards. My cat was freaking out, I stood up and went out in the front yard and watched the trees shake. My life hasn't really changed at all because I live out in the boonies, nothing happened out there. A couple days after that I saw the first 'I Survived the Quake' t-shirts, and I almost screamed! I thought, these people are sick!"

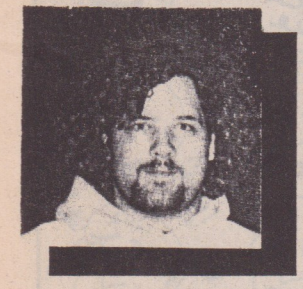


Nondo, age 18, Oakland, CA

"I was standing in Sproul Plaza, talking on the phone to my girlfriend. She flipped out and ran around her house. Later on I went home and found out about the Cypress freeway and stuff. I went to go work down there and help get the people out, but after a while they told us we had to leave because they couldn't insure us, but we still wanted to work. It hasn't affected me really, but a lot of people are still thinking another one's going to come."

Maggie Kubit, age 18, Rohnert Park, CA

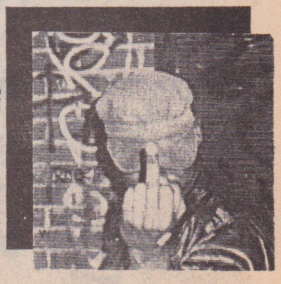
"I was in the cafeteria at school. Everyone just stood there, they didn't know what was going on. We didn't realize how bad it was until two hours later when we saw the news. I love this area...but I don't care if it happens again."



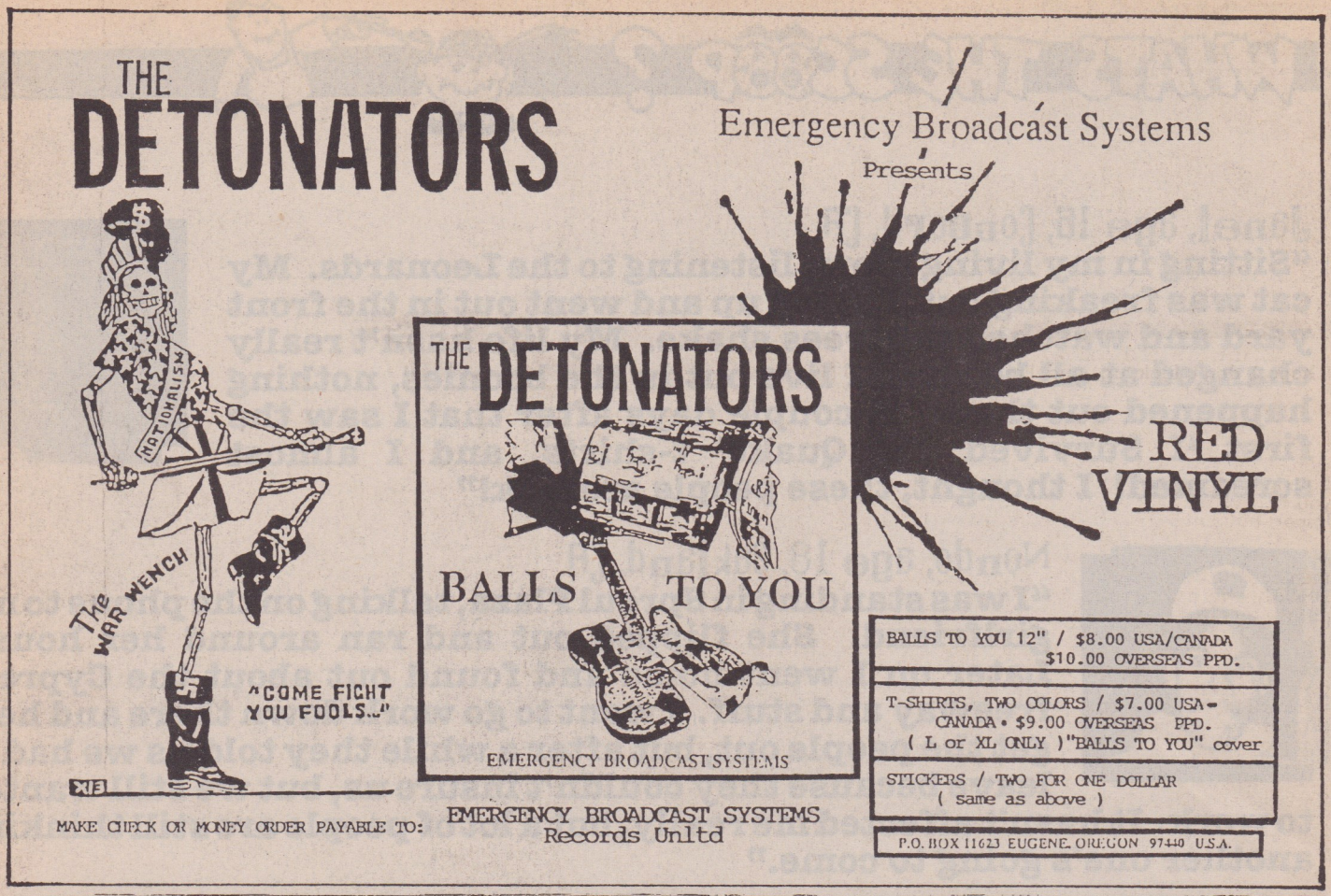
Roger vanDyken, age 24, Albany, NY

"It shook for about 15 seconds, and I didn't know what it was because I've never been in an earthquake before. I walked outside and there was a big fire in downtown Berkeley. I was more bewildered than anything else. It hasn't affected me at all...I'm not scared."

John, aka "Sweet Daddy", age 21, Chicago, IL



"This is no lie...I was smoking a joint. I turned the corner, wobbled to the side, and thought, 'that's a good joint!' People rushed to the middle of the street, but I thought 'oh, this is just San Francisco...' Then I went to Oakland where I live, and it was a total disaster. I want to go back to Chicago, where they don't have these things, okay?"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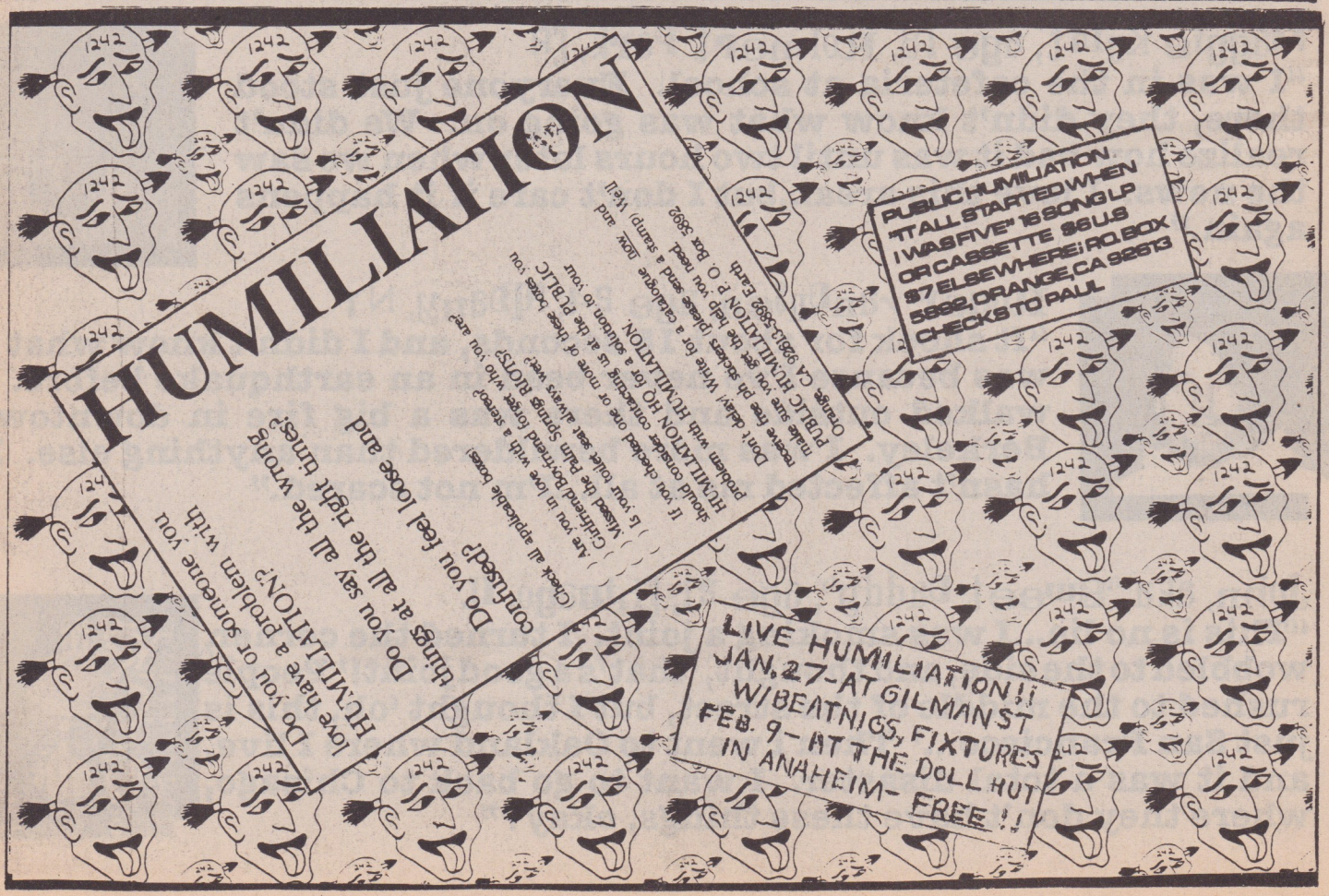
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Scene reports

AUSTRALIA

Hi there! Well this is my first scene report so I hope I don't fuck up, and I'm also doing this because no one else could be bothered to do anything apart from bitching about each other. Anyway, Sydney is the biggest city of Australia and also the most expensive — during past two years everything has gone up enormously: food, rent and housing prices have gone up to the sky, and can you believe records cost $17 (Australian), not an import but a homemade album nearly at Japanese prices!

Ok, about our HC music scene now. Lots of members have left their bands lately or split up like DROKK, who were getting very good and tight and are gone now.

LETHAL OVERDOSE: the drummer left to join a commercial sort of R'n'R band and they haven't found another one to date, so the future doesn't look too bright at the moment. They're on the local LP comp called Thank You Charles? with three songs and also a song on the two overseas comp on Double A, so look out for it. Their sound is HC thrash, by the way, more of a U.S. influence.

UNDER THE INFLUENCE: singer is leaving the band and the guitarist's brother (Box) is joining as the new singer. He also left Death Mission as a drummer. They play HC thrash very similar to early Verbal Abuse. And They're on the local comp as well.

ASYLUM: split up also, but leaving a 7" and a mini LP behind.

MASS APPEAL: still playing. They're going to release their new LP Jazz? They've slowed down their set to a DC style.

HARD-ONS: still around and they're playing in the states and Europe by the time you read this, so don't miss them. They have a zillion records out, and if you haven't heard them yet in which planet have you been living?!

ROCKS are the oldest punk outfit in Australia, formed in '77-78 and they're still kicking. They released a 7" years ago but that's sold out now and they also have a 12", Final Assault, which is more recent. I heard they want to record something soon with the old members of the band. A 7", I believe.

LOMPOC COUNTY SPLATTERHEADS: A band who reminds me of the Misfits. What can I say? They're great on stage. They're originally from Brisbane and living here in Sydney st the moment. They have a mini LP out called Filzy Mile.

HELLMEN: a great fave with a lot of the surfers and skaters. For a one week skate scene, this week they're trying to proclaim to being far-out hippies, with their new release out soon.

ROARING JACK: a band that couldn't be catagorized in the HC mold but you could compare them to the Pogues or something with a similar style. But they play more generic with a '77 feel. They have released a mini album, an LP and three singles. They're socialist, supporting the BLF (Builders Labourers Federation), a union that use to be around years ago, and their government split it up because they were causing too many strikes and meetings, etc.

SPACE JUNIORS: crazy mother- fucking skate maniacs. They play mid- tempo thrash and have a mini LP, a 7" and also a new LP. All this on their own label, Juniorville music. PO Box 148 Broadway/ Sydney N5W 2007.

There's a few bands that have formed lately like:

BLACK & BLUE: old WWXXIV singer playing in a new band that play a type of punk, HC, blues. They've been on TV already. Nothing on record and I also heard they split up so...

TERRIBLE VIRTUE: they've been around for about half a year now. They play intense fast HC

BACK TO BACK

TERRIBLE VIRTUE

LOMPOC COUNTY SPLATTERHEADS

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SAMHAIN 1984 Indianapolis 30 m.
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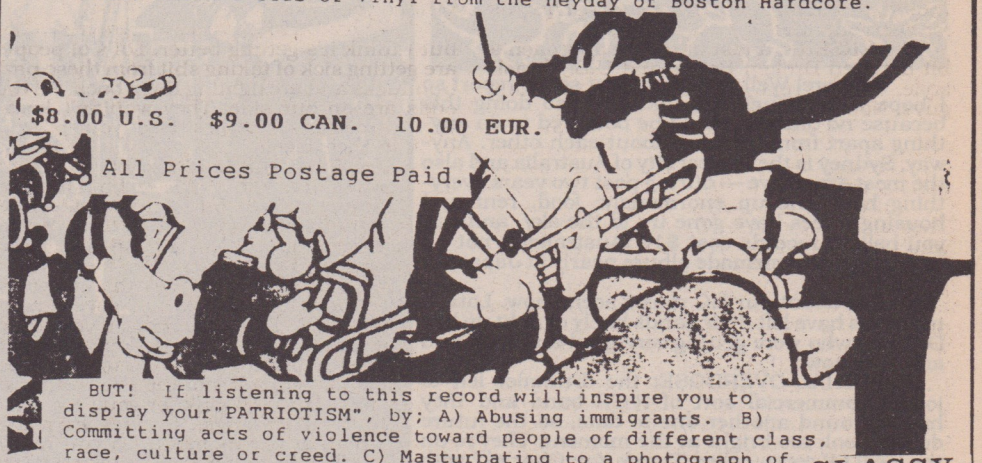

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stench-thrash not being noisy or sloppy like some UK bands that come out. It's tight and fast. They've got a demo out which came out pretty good, and they're also going to be on the UK label Meantime for a split LP. You can contact them at: Richard Ford/ 5 Madur Pl/ Caringbah/ 2229 Sydney NSW Australia.

TUTTI PATZIE: fast, noisy stench band whose lyrics deal with slaughter of animals, chopping trees, envirnonment in general. They hardly ever practice or play, but when they do they make sure there's enough lentils for everyone. Nothing recorded yet.

BERSERK: a fast hardcore approach a bit between Broken Bones and U.S. thrash style. They're really hot live and are young guys. Nothing on record yet.

PERSECUTION: they mainly play covers, some NYHC, like Prong etc... They're still very young, 15-17. They'll be a promising band if they stick to it.

KILLER BIMBOES: an all-girl band. They also play covers; they got a hot singer who's good on stage. They do covers by Zero Boys, Partisans, Black Flag, etc...

LUNG SLUGS: a new band who has old Stigmata Party (split) and a Splatterhead on drums. They play some wicked melodic HC with screaming vocals. Nothing on vinyl yet.

BLACK ROSE: old Vicious Thrash, Grouling Frenzy and Rough Justice members playing some mean thrash. Great singer on stage. The sound is a cross of Motorhead, Rose Tattoo, Dead Kennedys. No records.

KGB STOOGES: don't play often. they're a very political type of band, very influenced by Crass and bands on the Crass label. The songs are well-written but the music isn't my cup of tea, I'm afraid. Nothing recorded that I know of.

PLUNDERS: originally from Camberra? They play a fast-sounding power pop set. They do about 100 covers, ranging from '50s, '60s, through to the '80s. Punk and HC a really good band if you want a change from your fast and furious HC.

BACK TO BACK: also a very new band with young guys who play more of an R'n'R approach. They haven't done many gigs yet but I hope they record something soon.

On the thrash metal side of things:

FESTAR FANATICS: half left Sydney to move down to Melbourne. They play HC thrash but more on the metal edge. But a long way too commercial for my taste. Trying to be like SOD or MOD, just playing for the money, girls and fame. They have two LPs out, but the recordings don't come out as good even if they do have professional musicians.

DEATH MISSION: still together. They even do their "Flogging a Dead Horse" after their original drummer left. Ex-Fester Fanatics drummer joined them and they found a singer. (Box the drummer used to sing.) Now they play thrash-metal more than HC thrash like a few years back. They never released anything because they're always changing members.

MORTAL SIN: the most famous band and the biggest band, full of shit. They did a record contract of over $8 million or a similar amount, but they have to record something like seven or eight albums before hand (what a joke!). I kind of see this as impossible to happen before they split up... They have two LPs out.

CROMOK: a weird thrash-metal band, who remind me of some type of Japanese outfit. It's mainly formed by Malaysion immigrants and they sound alright. Nothing on record yet. Half of the band lives in Woolungong, south of Sydney.

CREMATOR: they're originally from Perth, a city way out west on the other coast of Australia. They moved out here and split up after a few line-up hassles. Some of the members are forming a new band with Kevin, ex-Mass Appeal. No name yet. Cremator put out a mini LP.

About venues, we have mostly pubs. We have to usually pay average of between and $4 and $7, and a hell of a lot of money for drinks. The age to drink in pubs is 18 years. So we don't have that big problem with the over 21 like in the states. Also we have had a few underage gigs organized by people of the scene or the bands themselves. I don't think it can last long because people don't give a shit. They still bring the drinks in and have no respect for what could happened to the under age guys.

We have a few squats, but no squat venues yet.

We have a skinhead problem here, too, but I think it's getting better. Lot's of people are getting sick of taking shit from these nazi bumfucks and are fighting them back. All the odds are on our side. They wouldn't know what fascist politics are even if you threw a book in their face.

Also S.H.A.R.P. has started over here and it's not like the patriotic bullshit like what's happening in the states at the moment. Patriotism and fascism are close brothers in my opinion. S.H.A.R.P. in Sydney is formed mainly by ska skins.

By the way, all you guys that go wearing the flag, that's what the government wants you to do. Obey like sheep if you agree in what your government is doing. I don't have many hopes for you. Please get wiser and think for yourself, not the TV, press and movies like Rambo. Think for you.

On to other things. No zines are going on over here at the moment. Do you really care? Zine has been inactive for over a year, and the guy that's doing it is going to put his third issue out and pack it in. I also run a record and t-shirt independent mail order distribution, but I had to put a dead line on getting any new stock because it doesn't sell that well over here in Sydney. People prefer to go to a normal commercial record shop. They can't be bothered buying it from an independent distributor even if it's cheaper. I also sell Japanese HC records. I think I might be the only one around who does. Cheap as well, so if your interested, send in two IRCs or a $1 stamp if you're in Australia for a full catalogue. I wanted to mention a few labels that have ripped me off and don't write back ignoring the money etc... So I recommend to anyone out there not to send money to them for your own sake.

Revelation Records is one of them. Call them a positive, straight edge label. What a joke! They only write back when they have to give you the wholesale prices and when you send them the money they don't want to know you. I hope you go broke, motherfucker.

Also Over The Top. I traded them some records and I even keep writing to him but he doesn't write back. Why are people so fucked and work with honesty? I recommend if you want records from this label not to get them directly from them, but by writing to a distributor, someone like Toxic Shock (honest label), Nuclear Blast (Germany), etc...

You can write to me in English or in Spanish, please 1 IRC or no reply. Thanx: Fernando [Living End Records)/ PO Box 278/ Dulwich Hill 2203/ Sydney NSW Australia.

Hey, kids, how are you? Here comes the winter and it's a good time to develop our activity!

After my scene report on "indie crisis" here and the last interviews of BERURIER NOIR published in MRR's November issue, the situation has moved here. It's very hard to write on it because each day brings new information and sometimes I can be mistaken because a true thing one day becomes false two days after! That's life.

Well, the popular fraction of the French indie movement lives a real crisis. The reason is their incapacity to find a right way between an alternative ideology and professional attitude. When you become famous here, and also in America I think, you see how show business, big newspapers and all this kind of shit hits you and tries to sway you or make you conform. And if you are not very clear in your head or if your friends are not so sure, it's the crisis! Here's what's going on in France.

With the success of BERURIER NOIR, LUDWIG VON 88 and some other bands (GARÇON BOUCHERS, GOGOL 1er, etc.), indie labels like Bondage were not able to organize this result and to help the whole movement to profit from this new situation. And we arrive at this awful situation where BERURIER NOIR does a trial against their label, Bondage (over confusing questions of money, master tapes and other things), and announce their split during three last gigs on Nov. 9, 10 and 11 in "Olympia" Paris. Their last records (one studio LP and perhaps a double live) must be released on the commercial label New Rose.

Bondage Records must continue its activity, but without their "stars" it's more difficult. And the trust in them has lost many fans... hard to conciliate alternative ideas and business attitude.

Project to create a little indie label inside the big major company Polygram, with Bondage, VISA, Mix It Studio, etc., still doesn't exist. The two guys from VISA stopped their input; WASHINGTON DEAD CATS go on Justin/Off the Tracks Records; some bands split a big mix-up exists in this movement.

We have seen a great newspaper as *Le Monde* (600,000 circulation) wrote a whole page on this crisis, and also a TV show on the station TF1. It's incredible because this kind of shit talks about the movement only when there are problems — never an article or a TV show when the situation is good or to help the movement! It's usually to bury the activity — but it's alive! The future is not this kind of crisis or this kind of fucking bands like LA MANO BEGRA, LES NEGRESSES VERTES, who are only commercial bands who use the indie movement to meet the major companies. These bands are fashion bands with stupid lyrics. Another example: les SATELLITES.

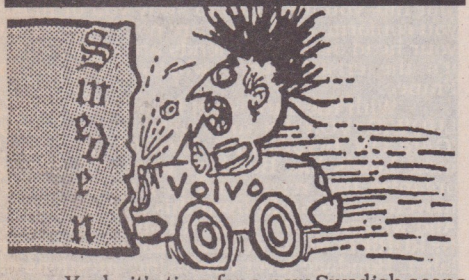
The real indie movement tries to organize itself, with alternative ideology (against business and money) and professional organization. It's not easy but we must try. This movement is labels like Negativ Records (The Brigades), Plastic Dolls (Verdun), Panx (Pin Prick), Onkra (SS20), Alternative Noise (new label), Auto Dave, New Wave Records, etc. And also fanzines like Katacomb, On A Faim, Jalz or associations like Colors/Coexist, etc.

Many new bands appear like BUNCH OF SHIT, PROTON BURST, CONVICTED, TOXIK TRASH, ASPIDISTRA, FILTHY CHARITY, GONOKOX, and EAT YOURSELF, and this movement has a real activity: SPIKEY NORMAN LP from Canada on Alternative Noise, LOUDBLAST LP, Sensorial Treatment, and ONCLE SLAM LP, First Attack (from France) on JHop Records; split DonDon/ SCRAPS on the Japanese label MCR; first LP from COSMIC WURST and Four Elements sampler LP on Auto Dafe Records; EXCES NOCTURNE 12" from Lille on New Wave Records who will release on December 1984 The Fourth LP international hardcore/punk/ metal sampler; CONVICTED's first single from Marseille; Agent 86's Vietnam Generation new single from Washington and Opposition Party's Brain Fucked first hardcore single from Singapore; new LP of NOMED, Like

Scene reports

This, on the new label Putrefaction in Le Havre; etc... The activity and movement exists, and we must support it. It's our aim. - Herr Sang

Addresses: Zine of Shit and Jalz/ B.P. no. 44401 Reze Cedex (zine and distribution); Filthy Charity c/o David Cammal/ 43 Rue Leo Lagrange/ 13200 Arles (hardcore band); Psycho Squatt c/o Maloka/ B.P. 536/ 21014 Dijon Cedex (a double single of punk/ska/rock); Toxik Trash c/o Régis le Moguedec/ 23 Rue des Fontaines/ 56880 Ploeren ($4 for their demo tape).



Yeah, it's time for a new Swedish scene report by Mikael (Mike/Loken) Karlsson and Peter (Sveden) Swedenhammar. It's our fifth Swedish scene report for MRR! Since the last time, lots has happened. Three years have gone by since the murder of our prime minister Olof Palme, and the murderer is still out there — but now they say they have a suspect! Also the Amsele case (three people were killed) by a Finish guy called Jutla (ex-Bastard member) and more strange things! The sun is shining but let's go over to the music, now once and for all.

We can talk little about gig places. First, Ultra-Huset in Stockholm burned down a year ago, but they have gigs at another place now. Our own place in Linkoping also had a fire accident, so we had to close it down. But now in the autumn we shall open it up again, so bands out there get in touch with me (Mike/Loken) or Sveden — we can help you get a gig or more in Sweden. Rock-Borgen in Fagersta is a brand new gig place that already has had foreign bands like Youth of Today, Lethal Aggression, Kreator, etc. Write to Peter Alhquist/ Ringägen 11/ 77300 Fagersta/ Sweden. He also has a record distribution and a record label called Uproar Records.

In Uppsala there are also a few gigs, more into just Sweden trash. Write to Peter Andersson/ 752 49 Uppsala, Sweden. He has a large tape distribution, too. Also there are some gig places in Malmö, Hultsfred, Trollhättan, Växjo and some other towns.

One of the biggest bands in Sweden, KRUNCH, have broken up! Does anyone remember P-NISSARNA? They had two tracks on Really Fast Vol 1. They will have a second EP out real soon on Really Fast Records. But, they haven't been together for years! Talking about Really Fast Records, they plan to put out the fifth comp. LP.

From Linkoping we have some new bands who you shall check out. The three bands are SVENSSONS SLAVAR, who've put out tho great 7" EPs (especially the new one is a killer). Sounds a bit like old RAPED T. Fast hardcore with weird breaks. PREHISTORIC ASSHOLES is the second new comer. They play some kind of old Hüsker-influenced HC with the singer having once upon a time been in RAPED around '84-85 and the guitarist having been in HERRAIDS. Hope they put out something soon. The third band is IDENTITY, a five-piece band with members from ROVSVETT/ TG BU.H, RAPED T. and HERRAIDS. The singer is also the zine editor for Sweden's biggest zine called Bubbel Bad, which has eight issues out. Anyway, back to IDENTITY. They've recorded 10 tracks on a porto studio and people who've heard it says it sounds very DC like D. Nasty, M. Threat, G. Matter. Doesn't say much to you maybe, but check them out. To get the IDENTITY 10-song demo send $4 ppd to: P. Lind/ Järdalav. 1121I tr/ S-582 59 Linkoping/ SWEDEN. For review look in MRR Nov. 89. Will hopefully have a 7" EP out on the autumn/winter '89.

We're told you that WOUNDED KNEE have broken up, but dont' worry, they're back together again with a new guitarist. The guitarist from NO IDEA, bass player from WOUNDED KNEE and the drummer from PALIMPSEST got a new band together named ALGKVARN and have recorded a demo. They've got a very "own" sound but reministic of V. FAMILY, RHYTHM PIGS maybe? KAZJUROZ from Fagersta have got a record contract with a "big" label so maybe you find a LP with them soon in your record store. HAPPY FARM have just released their third 7" EP and it has a cover of "Sommartider," a old hit done by a band called Gyllene Tider, which was the singer of ROXETTE's first band.

HORSE LAUGH has recorded a second demo for a split tape with DROSS, which will be out soon on PB Records. You can write to us if you want to get it. HORSE LAUGH's demos will be out as a split tape in FRANCE too! The French band is Olivier's (ex Rapt) new band. So we can promise you fast stuff. CHAINSAW PIG is a band in south Sweden who have a 7" out and also a band called REFUSE will have a 7" out on CBR. When we talked about new bands from Linkoping we'd forgotten a really good band called NO NAMES who've put out a very good 7" EP sounding like old Swedish punk ala E GRON, KSHB. We're sure that you remembered BEDROVLERS who now have split up; and the guitarist has a new band called OGRAS who have released a 7" EP. They're in the old English '80 punk vein — should have an LP out, too.

CHARTA 77, an old band, has put out a 10" and a third LP in a short time! Nowadays they play more in a post-punk vein like New Model Army. You can get their stuff from CBR.

CEMENTARIUM from Stockholm got an LP out a while ago. They used to be called OTAKT (a 7" and two tracks on Really Fast Vol

Scene reports

4).

A seven-track 7" is out by a band called MAX AND THE CHAINSAWS and it has three instrumental songs on it and the rest is basic HC.

NO SECURITY, also on Really Fast Vol 4, did put out a 7". They also released a split 7" with CRUEL MANIAX and finally is the split LP with Doom on Peaceville Records in England!

ROADRUNNERS is a three-piece girl band from out of town who play a mixture of rock'n'roll and '77 punk. They have a demo recorded a while back. Get in touch with them through: Lills Sohlberg c/o M. Larsson/ Rydsuägen 70 A/ 582 48 Linkoping/ Sweden.

KRIXHJALTERS, a very old band who has a 12" from '84 and two tracks on Really Fast Vol 2, has a second 12" out and a quite fresh debut LP out both on CBR. They also have a t-shirt out on CBR.

ROVSVETT will have a four-track 7" out soon and a split 7" with RAPED TEENAGERS on CBR. ROVSETT has a new t-shirt out now on CBR.

Now in August. There's a big festival in Sweden for two days! It's quite big, last year it was around 10,000 to 12,000 people and this year it's ROVSETT who represent HC vein! Other years have seen PUKE, KRUNCH, RAPED TEENAGERS and UGLY SQUAWS playing. This is the 4th year they've held the festival.

NOBLE DEEDS, who did a split tape with IRECALL SIN, broke up a while back! Write to: Peter Akesson/ Ringv. 8/ 573 00 Tranas/ Sweden.

16 BLASARE UTAN HJARNA (16 BUH) has a debut LP out soon with10 songs on Dissonance Records in West Germany! They also have two split 7"s on the way, one with BRUTAL PERSONAL out on PB Records and the other with Bimbo Shrineheads from USA (Cincinnati) out on Fetvado Records and USA label! A t-shirt is out for $10 ppd. $5 ppd and you will six different stickers (1-4 colors) with two free postcards! 16 BUH will also be on two comp. LPs. One in USA on Amity Records and the other one in France! ROVSETT and 16 B.U.H. contact: Mike!

IDENTITY have been on a little tour in Spain and England. In Spain we played six gigs. What we have to say about Spain is that it's fucking great! Great gig places, people, food, sleeping places, squats. We went to England but lots of gigs were canceled. So we only played four gigs in Bradford and after that gig we had to go home because two of us didn't have any money left. We also recorded 4 tracks in Scarboro for a 7" EP that shall be released on the label Loony Tunes in Feb. '90? Just want to say hello to all the great people in Spain: Corn Flakes, Barna HC crew, Ernesto, Alfonzo and lot's more. England: Bobs and Sett and Tony!!

By the way, RAPED TEENAGERS is working hard to do new songs for a new 12" LP. But before that, we have released a six-track 7" EP out on CBR now. Five of the songs were done '84 but with new recording. It's really a step back but we just did it for fun. Punk for gods sake. Pip! Pip! Time for some commercials, RAPED TEENAGERS has black and red t-shirts (l, xl) with the cover of the last 12" LP (I KRAFTANS KLOR) printed on it. How much? $12 ppd. Stickers are also available. $1 you get five different ones. Feel free to buy or trade our records, just write! Please get in touch with me Mike/ Loken — if anyone can get me a bootleg LP compilation where ROVSETT appear on, help me to get it! Anyway, I hope you have found some interesting things here and bands out there get in touch with us if you are going to play in North of Europe, we will help you to get gigs in Sweden! We will be back! Bye and take care and write to us! Please include 2 IRC's!

Peter Swedenhammer/ Konjtruktorsg 74/ S-582 66 Linkoping/ Sweden.

Mike Karlslon/ Ryds Alle 10B/ S-582 48 Linkoping/ Sweden.

Well this is my second scene report for MRR, I did one ages ago and never got off my little bot to do another so here goes.

Would you believe that our government has spent 50 million on advertising our water industry to the public! A totally ridiculous absurd waste of public money. Yet this summer 'Old Joe Public' was threatened with water rationing because of the warm weather and water levels were getting low, pathetic eh? They would have been even more embarrassed if it hadn't rained as soon as it did. Also they've just been fined by the European Commission over the poor quality of the water supply. So, this is giving an even more poor impression on the quality of the water, just when the government is gearing up to sell water shares to us. I hope it falls flat on its face.

Pollution of the water is becoming ridiculous, alot of big industries are the cause but when it comes to prosecuting, it's a case of the 'Old Boy Club'. In quite a few cases directors of the waterboards (which are responsible for water treatment, supply, sewage, pollution, disposal, etc.) are also directors of industrial companies, so you can be sure when a company pollutes, say, an accidental discharge into a river, they won't get prosecuted too heavily.

A lot of things have changed since my last report some good, some bad. This report will also inform you a little on straight edge type hardcore that's taking off over here. There are many cliques/ divisions within the UK as most people take an interest in a certain form of music which usually goes along with their attitude, as here in most cases, it is more than music. Because there are so many sects within the hardcore/punk/ thrash scene it can be quite difficult to give a clear picture. As I said before, straight edge hardcore is slowly taking off, it's still small but a lot bigger than it was several years ago. Scandinavian hardcore seems to becoming popular again after everyone got tired of hyper fast thrash noise. There's still quite a few noise bands around but its not as popular. So if anyone has any old Scandinavian records, now is the time to get rid of them. Anyone wanna buy my collection? Only joking — I still like some of it.

Straight edge has been over here for years but only in small numbers, these people didn't make a big thing of it, in other words they were straight for themselves. Well after a few years it started growing, mainly people that were just getting into hardcore, they adopted the lifestyle and attitude like vegetarianism and then onto straight edge. There was no fuss created as these people weren't into fashion and were straight because they wanted to be, but other people started noticing there were a lot of "edge" people around

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and felt they had to confront and hassle people over it and tell these edgers that they were being the sheep, the mindless conformists, American clones, fascists, etc. This caused a lot of friction and the problems still aren't solved yet.

Anyway it's surviving, and eventually there became enough people to start bands, zines and record labels, so now it's slowly on the rise; this is where we've got to today. We've had Youth of Today and Gorilla Biscuits come over and this has inspired alot of people to try to create a scene above competition, petty bickering, lies, false rumours, jealousy, selfishness and misunderstanding, that was beginning to become common place. Anyway enough of my waffle and onto the report.

I guess I'll start in Durham, which has a couple of straight edge bands, FALSE FACE, STEADFAST and HEADSTRONG. F.F. have released a great demo called DCHC, they recently split up but are getting back together with a new line up including the original singer and guitarist. They will be recording a 7" sometime for a newly formed edge label in Nottingham. They combine hardcore with oi so they have a medium-paced sound. They are a popular band and will be even bigger once they get their act together (Darrell, 14 Winchester Road, Newton Hall, Durham, DH1 5QU). STEADFAST have been around for about one and a half years, they've released a cool demo called Time is Now (7a Broomside Lane/ Belmont, Durham DH1 2QR). They will be recording for a 7" in November which will be coming out on FIRST Strike Records from Wigan. The 7" should be out early 1990. HEADSTRONG contained ex-members of FALSE FACE, but I'm not too sure what they are up to as a few have moved elsewhere to go to college. LEATHERFACE has the guitarist of HDQ in it; they've been playing a few shows lately and have an LP out on Meantime records. HELLBASTARD seem quiet although I've heard they are going for a more metal sound with higher vocals but we'll have to wait and see.

Middlesborough hosts RENO'S KIDS who I've been told play ultra-fast and slow hardcore, they've just started doing gigs and I believe they are gonna do a demo soon.

Local bands GROSS MISCONDUCT, HEADLOCK, DIASTER, STEP ONE, NO WAY OUT, WARFEAR, PLEASANT VALLEY CHILDREN and CHUMBAWAMBA. I haven't heard anything by the first three bands but I believe GM are heavily influenced by NEGATIVE FX and DISASTER are into DISCHARGE style stuff. They even do their logo in the same style lettering.

Straight edge NO WAY OUT supported Gorilla Biscuits on three of their UK dates, they've just released their first demo and may be recording a 7" for Boost Records in the near future as well as appearing an a few upcoming compilation EPs. They've only been going a few months and they played their first show two days after they had formed which I guess aint too bad going (22 Springfield Park/ Mirfield, West Yorkshire WF14 9PE). WARFEAR play tight thrash in the style of Swedish and Japanese bands. They've just done a 10-track demo and should be releasing several pieces of vinyl soon (c/o 1 in 12 Club).

STEP ONE are a fairly new band but they hope to play a show sometime soon. PLEASANT VALLEY CHILDREN contains ex-members of GENERIC and STAGNANT ERA. They have just had a 7" released on Words of Warning Records. WOW has a few other releases available like OI POLLOI 7", COWBOY KILLERS LP among others (WOW Records/ Karl/ 50 Ronald Road/ Newport, Gwent NG7 7GF Wales).

CHUMBAWAMBA are playing gigs soon, their first in two years; they've just released a 10" called English Rebel Songs 1381-1914. Their label, Agit-Prop, has a few other releases namely Sportchestra - 101 songs about sport and Bassa Bassa, which is music from

INSIGHT

NO WAY OUT

STEADFAST P: Martyn

Nicaragua, South Africa and Leeds: big band trans-world from a 16-piece orchestra of brass, string, skin, etc. Also A Pox Upon the Poll Tax compilation LP featuring WAT TYLER, THATCHER ON ACID, DAN, SHRUG, DOG-FACED HERMANS and CHUMBAWAMBA (Agit-Prop/ Box 4/ 52 Callas Lane/ Leeds LS1 6DT).

A few local bands have called it quits: INSTIGATORS will be doing a final tour of Europe and then calling it a day. Andy the singer will then be concentrating on Full Circle Distribution (12 Bell Street/ Newsome/ Huddersfield HD4 6NN, West Yorkshire). They've also had an LP of stuff released on Peaceville. They've also recorded two tracks for a Japanese guy, and one of them rips — best song they've done for ages — really poppy and catchy. I like it. Full Circle has loads of stuff for sale so write to them for a list; they have lots of cheap imports as well as domestic releases.

GENERIC have also called it a day but the guitarist and bassist have formed a new band. The two local edge bands, WITHSTAND and IN TOUCH, have called it quits without any of their material being recorded, unfortunate. SORE THROAT (Saw Throat/Soar Throat) are still playing the game, they actually released a decent LP on Manic Ears called Indestroy while the other material they've released should not be shown much interest. This band has caused a bit of a stir with some pathetic back biting and bitching and lies, whilst also saying some good things. I feel at times they've gone too far and shown our music doesn't represent much but shows us as immature children squabbling amongst ourselves. That's my opinion anyway, others may agree or disagree, you can form your own opinion. Anyway they've just had another LP released on Manic Ears that is called Never Mind the Napalm, Here's the Sore Throat, which is basically the first 7" and some other material. I actually saw SORE THROAT live this week and they are now down to a three-piece and actually were quite good, mainly thrash plus a few slow numbers. Peaceville is gearing up for the release of the PARADISE LOST LP.

The London area seems to be taking off a little. INSIGHT are a ripping band; they've only done a couple of shows and just released their first demo. They are recording for a 7" in early December and it looks like it will get pressed in the USA as well and a possible tour to support it. These guys should get pretty big (Jon/ 14 Hadleigh Court/ Broxbourne/ Herts EN10 6PS). LONG COLD STARE (Jamie/ 78 Palewell Park/ East Sheen, London SW14 8JH) have just recorded their second demo. I've heard that they are changing musical direction, but I can't say because I haven't heard their new material. I saw them play once and they reminded me of INFEST in places, pretty intense. I believe they should have vinyl out on Rise Above Records, which is run by Lee, ex-NAPALM DEATH singer.

ABSTAIN are a straight edge band from just outside London and are just steadying their line up so we hope to hear things from this band soon. HARMONY AS ONE promised vinyl but nothing has appeared as yet.

Elsewhere, GOOBER PATROL are another band that promised vinyl but nothing has appeared. They were really busy playing shows a while ago but seem a bit quiet, they've done two demos as well. DECADENCE WITHIN are now a straight edge band, they've quite a different line up since I last saw them which was a couple of years ago. They recently played with Gorilla Biscuits and they have an LP out on Peaceville Records called This Lunacy.

VIOLENT ATTACK are a band from Liverpool that features the old singer from WITHSTAND. This guy also does Punch in the Face zine, which has issue one out now, featuring Profound, Turning Point and Reason To Believe (10 Leasowe Side/ Leasowe/ Wirral, Merseyside L46 2RW). Issue 2 should

Scene reports

be out soon possibly with a different name. There's also another straight edge band from Liverpool but I don't know their name yet.

There's also other straight edge bands names floating around that I haven't seen or heard yet — DETRAMENT, LOUD AND CLEAR, SHUTDOWN and DENY.

NAPALM DEATH are becoming really big. They're doing a large UK tour at large venues with other bands that are on the Earache label. CARCASS, BOLTTHROWER and Morbid Angel. BOLTTHROWER have just released a fantasy concept LP on Earache with professional cover artwork and a comic to go with it. It's a great cover but it depends what's inside; wonder how it'll do. I really like fantasy stuff but I reckon I'll pass on this as they have never impressed me personally.

Usually whatever becomes popular you usually get 50 other bands doing the same thing and then it gets to saturation point and it eventually loses its flair.

Earach have just released the GODFLESH LP, called Streetcleaner. This band features two members of the now defunct FALL OF BECAUSE who I saw in Birmingham several years back, they blew me away! I'm afraid GODFLESH don't come close in my opinion. INTENSE DEGREE seem quiet, I've heard they want to leave Earache.

DOOM played locally recently along with a host of other bands, the vocalist handles guitar as well, so now they have two guitars. They've just done a 2nd repress of their Police Bastard 7" and their 1st LP has just been rereleased on Peaceville after being deleted. CHAOS UK played that night as well and they are releasing an LP soon. RIPCORD have had a live LP released while the members have formed or gone to other bands notably CAN'T DECIDE and FILTHKICK. FORCE FED features Kalv from HERESY. DEVIATED INSTINCT are now a three- piece and seem to be slowly going back to their old style, which I much prefer. They played at a Peaceville Records concert with a host of other Peaceville bands, new vinyl out sometime.

ANTI-SECT are supposed to be reforming. Their 1st LP was supposed to be rereleased but it hasn't appeared yet. They recorded a 2nd LP years ago but it never got released but it may appear sometime if they do reform.

There's supposed to be an ANTI-SYSTEM live LP coming out sometime, they reformed a while back and did a local show but I reckon they've split up again.

SINK have a new 7" out I haven't heard it yet though, they've also recorded an LP but I'm not too sure what label it's coming out on. Same with JAILCELL RECIPES: they have a new 7" out called Poulton Road. It's out on First Strike Records. First Strike has also just released the Majority of One LP for Europe and a Chain of Strength LP is on the cards as well. They still have available JAILCELLS LP, LIBIDO BOYZ LP, but the DR. AND THE CRIPPENS Live 7" is sold out (First Strike Records/ 39-41 Hallgate/ Wigan Lancashire WN1 1LR). HDQ also supported Gorilla Biscuits along with the two aforementioned bands, they're quite an active band although I feel the singer used to mimic Andy of the INSTIGATORS too close it made you cringe, but he seems to be slowly developing his own personality. DR. AND THE CRIPPENS are bringing out a 12" on Manic Ears and Clay Records are bringing out a DISCHARGE live LP and also rereleasing some of their back catalogue.

FILLER played locally at the 1 in 12 club and I was mighty impressed, they've got two 7"s out so look out for them. SNUFF seem to be getting a lot of attention and they've just released an LP which I can't remember the title of so tough shit, it's on Workers Playtime Records. Soft Lights and Loud Guitars Part Two has been released by Released Emotions Records (PO Box 132/ Acton, London W3 8XQ), this 13-track split LP is shared by ANHREFN and LAST ROUGH CAUSE. WAT TYLER have just released a 7" called Contemporary Farming Issues and it's available from the bands address, Sean/ The Bottom Flat/ 3a Alexandra Drive/ Gipsy Hill, London SE19 1AJ.

There was a recent Hardcore Hunt Sabs benefit in Sheffield with quite a few bands that I wouldn't have minded seeing but wasn't able to, hopefully next time I'll be able to give you more info on them, these were FACE FIRST, G.G.F., DOG SOLDIER, PLAGUE DOGS, DESIGNER FEAR and KINGS OF OBLIVION. There's also a S.H.A.R.P. section taking off around our way, they've held quite a few ska concerts featuring POTATO 5, 100 MEN, the great SKA-BOOM and others. They also hold a regular ska disco in Huddersfield.

Link records is still putting out records, quite a few live and loud LPs by bands like INFA-RIOT, COCKSPARRER, PETER AND THE TEST TUBE BABIES, LURKERS as well as LP releases by UK and U.S. oi bands. Link still seem under the impression that they represent the music of the streets and that oi is powerfull music, which is still a myth as some of these bands are so crap it's unbelieveable. But if that's what they wanna do it's up to them eh? They seem to be buying up the rights of quite a few old record companies and releasing long deleted classics (?). It seems to be rerelease time over here with loads of the old punk discs getting into the shops including BLITZ, EXPLOITED and others. Also bands that I've heard are planning to reform are BLITZ (they were looking for a new singer), RED ALERT and THE BUZZCOCKS.

We have some good gig venues up and down the country. I think one of the best has to be the Unity Club in Wigan: it's a good venue, lots of space, a good atmosphere and a good stage. The shows are organized here by Alan of First Strike Records, and he's done some great shows. Up there with the Unity Club has to be the Flame in Hand Posse who put shows on at the Duchess in Leeds. They organize shows efficiently, providing food for the bands and usually a place to sleep.

The 1 in 12 Club is the closest venue to me. It's a great place and its more than just a venue, there's a great cafe, a creche, library, place for groups to hold meetings, band practice space and a host of other things.

Planet X isn't too bad a venue. It's a bit hard to see the bands sometimes because of the low ceiling but the place has a good atmosphere, so its well worth a visit.

Sunrise Screen Print Workshop has some great shirts for sale and they'll also do a shirt for you if you send in a design and money of course. Anyway they've loads of band, animal rights, social-political shirts for sale so contact Jen/ 2 Baggrave View/ Leicestershire LE7 8RB. Another good t-shirt place is Blotter T-shirts, which is similar to Sunrise in content. Contact Digger/ Flat 14/ 12 Sandingham Drive/ Liverpool L17 4JW. Another distribution service is Lucid Records, they hold domestic and foreign releases, loads of oldies as well (PO Box, Stokes Croft Studios, 77-79 Stokes Croft, Bristol BS1 3RD).

There seem to be a few good publications around the one that keeps my interest the most is a comic called Crisis. This has great stories and is also very politically and socially oriented concerning topics like third world exploitation, multinationals, racism, sexism, religion, the environment and so on, it's quite topical while not trying to be trendy, so I suggest you pick up a copy if you can. It's put out by 2000 AD so it shouldn't be too hard to pick up. (ISSN 0955-6885: this might help you pick it up easier.)

The adventures of Tintin in Breaking Free is published by Attack International at £2,00 plus P+P (ISBN 0 951426 1 0 9). It's the adventures of Tintin with a different twist, he's still fighting the crooks, but the crooks in power -- the bosses, the rich, the government. We follow Tintin and Captain Haddock in their resistance against the capitalist bastards through their strike, which eventually leads to them possibly taking over the country (Attack International/ Box BM 6577/ London WC1N 3XX, England).

Positive Dislike is a fanzine that I like. It has quite varied articles as well as band interviews. Issue 4 has just hit the streets. In it is THOUGHT POLICE, JAILCELL RECIPES, LONG COLD STARE (some points they've put across I don't agree with at all), articles on computer hacking, straight edge and other things. Mike who does this zine has got his head screwed on and has come out with an intelligent thought-provoking issue that I'm sure is going to grow over the next few issues. Mike I believe was also responsible for getting exposure for straight edge in ID Magazine and on Channel 4 TV. The ID article was basically good but made me cringe sometimes. ID is a fashion magazine so they tried to emphasize the fashion aspect of SE. Anyway Positive Dislike is available for 30p plus sae/ircs from 79 Brook Green/ Hammersmith, London W6 7BE, England.

Chemical Warfare issue 4 is out; it's gone A4 size and has a glossy cover with 48 pages so its quite a biggy. It features Fugazi, Youth of Today, Kenny Dread (HR), Stikky, Totalitar and lots more other stuff. It costs 75p plus sae in the UK and $4 postpaid in America from 40 Thurlow Road/ Clarendon Park, Leicester LE2 1YE.

Minimum Rhythm and Blues issue 4 is out, which I haven't seen yet. Inside is FALSE FACE, JAILCELL RECIPES, DEBAUCHERY and others. Available for 20p plus sae/ircs from Gerard/ 14 Gilderdale Way/ Cramlington NE23 6PL.

Thinking Smart is a UK straight edge zine with issue 1 out in the new year featuring interviews with STEADFAST, NO WAY OUT, an old UC interview and loads of other stuff. They are looking for people to do articles. Martyn/ 7a Broomside Lane/ Belmont, Durham DH1 2QR.

Freak Show 2 is out with JAILCELL RECIPES, APOSTLES and more. 15p plus 5ae/irc to Blakey/ 8 Victoria Rd/ Barrow in Furness, Cumbria LA14 5JU.

Activate is full of stuff — RECTIFY, INHUMAN CONDITIONS, DOOM, HERESY, RKL, PARADISE LOST, HELLBASTARD and more for 30p plus sae/ircs from Nick, 54 Carleton Rd./ Pontefract, W. York WF8 3NF.

UK Resist is a free leablet and gives info on the UK. PO Box 244A/ Subriton, Surrey KT5 9LU.

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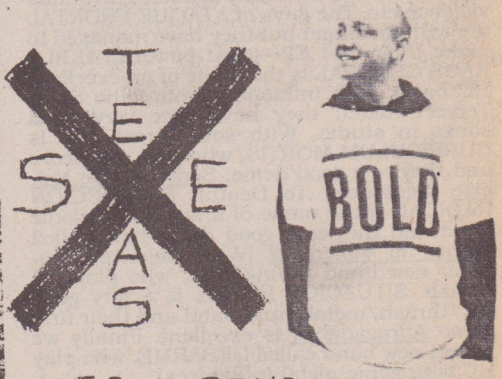

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Right. I guess that's enough for this, I know I've written a lot but what the heck, I've given as many addresses as possible so if yours has been missed that's because I don't know it. I'm already compiling my next report so if anyone wants to be included send details to me ok.

Tatty-Bye Nick/ Telephone 0484 532912

Hello! My name is Alberto, and I'm going to tell you something about our scene here in Peru.

Well, first I'll say that up to now our scene is limited to Lima city. At the start of 1984, two bands appeared, NARCOSIS and AUTOPSIA, giving the start. NARCOSIS, a punk rock band, recorded a studio cassette and a live tape. AUTOPSIA (a hardcore band with Crass influences) also did a good demo of 45 minutes called Sistema y Poder (System and Power) with very political lyrics. Then came a band called LEUZEMIA, that had a punk '77 style, and they recorded an LP. PANICO is another HC ban;, they've got five studio songs. Continuing, we've got DESCONTROL, in the HC/thrash line; they have a very good demo called Producto de las Circunstancias (Product of Circumstances). Another punk rock band is ESCOMBRO; they're influenced by Ramones, Sex Pistols... they've got a tape. KAOS is a skinhead band (they're not fascist). They have good lyrics and musically they go from punk rock to HC; they've a demo tape. With USHC influences is G-3 and they have got a demo: Un Nuevo Enemigo (A New Enemy). All 11 songs rip! SENTIDO COMUN is the name of another HC band; they have seven tracks in studio, with lyrics that are anti-nationalist, against gratuitous violence,etc. The guys of ATAQUE FRONTAL are without singer but they have managed to make their first EP—great powerful HC!!... KAOS GENERAL is the name of an excellent HC band, with influences from Olho Seco, Terveet Kadet; they have nine very good songs in studio. With some great gigs is CURRICULUM MORTIS, who play metalcore and they've a good demo: Sentencia de Muerte (Sentenced To Death). ESTRUCCION RADICAL is the name of a new HC melodic band and they've a good demo tape called Porque la Violencia? (Why Violence?) Another new band is BAZOFIA, who play HC thrash. SITUACION HOSTIL is a very good HC/thrash/metal-punk band and their first demo Abracadabra is excellent. Finally we have a new band called DESARME, who play HC with some metal influences.

On the side of fanzines we've got Ahora o Nunca #1 & 2 with good information, Ultimos Recursos, Libertad de Expresion #1&2, E-P Zine with a lot information about Peruvian and international bands; it includes three scenes.

On the other side we've got three independent punk labels: "GC Tapes" (two international compilations), "BakteriaTapes" (international comp) and "E-P Tapes" (one comp. tape out of Peruvian bands with "B. Tapes". It's called Atropello!).

The gig situation has improved because we have found a house where we can

DESCONTROL

ATAQUE FRONTAL

KAOS GENERAL

make gigs every now and then also we want to make an anti-commercial radio program, too.

Well, here we finish this little story about Peru and actual movements. Any person that wants to get information, tapes, records, zines... write me!. All letters answered. Till other opportunity! This report is by E-P Tapes/Zine/Distribution c/o: Alberto Malaga M/ Los Helechos 346/ La Molina Vieja/ Lima 12/ Peru.

P.S. The price of the zine is $2 ppd; the tapes are $5 ppd.

Well all the leaves have fallen and snow is expected any day now. And just like the seasons, the scene goes on to rejuvenate itself. SONS OF ISHMAEL have gone into hybernation for the school season. Will they be around in the spring to wake us from our winter slumber? Their new EP will be going into a second pressing thanks to the overwhelming response. They also have new t-shirts available for $7 ppd through Chris Black at 1979 Yonge St. #5/ Toronto, Ont./ M4S 1Z6. M.S.I. also have new t-shirts available, but theirs are double-sided. They are going for $8 ppd and did you realize that stupid is their middle name? Surely 50 million delinquents can't be wrong. So order yours through Derek Emerson at 860 Bloor St. E., #71/ Mississauga, Ont./ L4X 1R8.

In other news, GUILT PARADE are undergoing a member change once again. Any bassists interested should contact Jeff Beardall. Will Guilt Parade ever have a solid line up or will we all be potential Guilt Paraders?

Does anyone know what the record is for a new band releasing vinyl? Well DEEP END clocked in at just under five months with their debut mini LP. And believe you/ me it doesn't. The cover explains it all. It's available through Epidemic Records at 1920 Ellesmere Rd./ Suite 104-363/ Scarborough, Ont./ M1H 2W7 for $7 ppd.

F.I.A. are back in town for school and have found a more permanent line up. They are now calling themselves CIVILIZING INFLUENCE and, although they claim to be "at war with emocore," they are by no means a stenchcore project. But the burning question on my mind is, is that John Brannon's evil twin singing for them?

NEEYAAAHH!! are back with two new additions to their foundation. They are now calling themselves ONE BLOOD and, like all new bands, hope to record soon.

And while I'm on the topic of new bands, everyone should check out this band called PHLEGCAMP. They are Toronto's answer to Soulside. They've even incorporated the Soulside sway step. But that's just one person's opinion.

In the out-of-town scene there is a band that caught my attention by way of a letter. They are the TURDBURGLARS and with a name like that one should expect nothing less than greatness. They are planning on releasing a tape of both live and studio material. Any inquiries should be directed to Erik Begg/ 2094 Edgebank Ct./ Burlington, Ont./ L7M 2S9.

In the Publications Dept., Dave Coathe (of Missing Link fame) has just released his new book entitled Plague Chronicle. For those of you keeping score at home, that's his fourth this year. The others are still available for $2 ppd each, while supplies last and in case you don' t know what they are, here's a list in chronological order. 1) With Enemies Like Me Who Needs Friends. 2) Starve Song. and 3) Funeral City. All inquiries can be directed toward him at 1975 Rosefield #60/ Pickering, Ont./ L1V 3E3.

Mike' s new Dee Pee Em is out. This issue, being his fifth, contains interviews with All, MTX and Big Drill Car, and columns on the Lubicon Lake Band, The Coffee House and a New Direction zine to name but a few. It still goes for $1.50 ppd and orders should be sent c/o Mike Simpson/ 65 Farrow Cres./ L1S 4W3. Once again Mike celebrates this issue with a thicker mag. Try and pick it up.

The new New Direction zine is out. #3 on the list features interviews with the likes of Blind Approach, Against the Wall, Die Hard, Upfront, Wind of Change, Brotherhood and others. I'm sure you get the picture. There are also some interesting opinions on leather and veganism to boot. So send Chris Krupa $2 at 741 Confederation Dr./ Thunder Bay, Ont./ P7E 3N6.

A new hardcore/skate fanzine has popped to the surface. It's entitled Local Hype and the title is quite fitting as it focuses on local bands and skaters. This first issue places a lot of emphasis on layout and features interviews with M.S.I. and DEEP END. And as an added bonus, this first issue is free. Just write Mike Simpson (no relation to D.P.M. Mike) at 18 27 th St./ Toronto, Ont./ M8W 2X3. But send the guy some flow so that he doesn't go broke on postage.

Some club news of interest is that the Slither Club has changed management. It is now called the Soup Club and all shows are free of admission. Pretty cool, huh!

There is also a house in town that is doing some basement shows once a month. The occupants are looking for new bands to support by giving them an oppurtunity to play. However I hear that the shows begin in the afternoon and are all ages. As a result, no alcohol or drugs are allowed on the premises. There is also no cover, which means none of the bands get paid, however it is an oppurtunity that wasn't there before. Any bands interested in playing should call the occupants at (416) 250-6112 for bookings.

And lastly, there is some very important news for local folks. Deadbeat, of RANDOM KILLING, is currently organizing a Toronto directory of contact information for local bands, zines, people, etc. All names, addresses and phone #s should be sent to Deadbeat at 60 Castlelknock Rd./ Toronto, Ont./ M5N 2J7, promptly. Please remember that your cooperation is not only necessary but mandatory. Any and all submissions qualifies you for the mailing list.

That' s all for now. Until next time local tidbits, gossip, drivel and just plain old dirt can be sent to me at the address below. And it will be appropriately ignored.

One Love — Stephen Perry/ 11 Reiber Cres./ Willowdale, Ont./ M2H 1C3.

Written on December 5th: There has been a welcome increase in East Bay parties recently. Any number of the old and new local bands can be found playing in basements, backyards and the like. Only one thing is certain: Murray will be there.

All-ages shows are happening at the Victoria Theatre in SF, Gilman in Berkeley and the Vet's Memorial Hall in Davis.

FILTH *are* punk rock. Stand in front and feel the pain. But with Jake in the band, who will heckle them?? Jon from Econochrist is filling in on bass, until they find someone permanent. Jim needs someone to marry him so he can stay here. (Anyone into Canadians with pink mohawks?) FUEL have more of a "modern DC" sound. I'm sure you know what I mean, but they sound even

Scene reports

ECONOCHRIST

that with the other "Jim from Canada." MONSULA are going through some line-up changes because Paul is moving to Ireland. They will be releasing a split 7" with the SKIN FLUTES on their own label. I'll use Aaron's description of THUMPER: "four geeky- looking guys singing poppy songs about girls, which is a sure sign of a great band." NEUROSIS are working on a full-length LP of new material that will be out on Lookout in February. SAM I AM will also have a record on Lookout at the same time, a 7"EP. They also have an LP coming on New Red Archives records out of New York. They'll also be on a comp. LP by that label, as well as the Hippy-core double 7" and the "Nerd" 10". By the time this hits print, they should be playing out with new drummer David, as Mark went to school in Hawaii. MR. T EXPERIENCE are shopping for labels and are hoping to release a coupla singles before the next LP. DOWNFALL are looking for a new drummer and may well have one by now, but what I really want to see is SCHLONG, which is Dave and Pat Mello's "other band." Someone said they sound like Victims Family meets the Residents. Eek! SPECIAL FORCES are going to record a new LP for Boner, with Lint playing bass. (Yes, really.) Boner is also doing a new STEEL POLE BATHTUB 12", as well as a STEEL POLE/MELVINS split 7". CRUMMY MUSICIANS have a new singer (again) and what's really amazing is that they still have two original members, but they are one of the few bands that actually work to get shows, make shirts and stickers, and (gasp) put out a demo tape *and* put an ad in MRR. All you whiners out there should follow their lead and get off your lazy asses and produce something. SABOT are a two-piece out of SF. They are the rhythm section from FORETHOUGHT and are releasing an LP of their instrumental quirky/jazzy challenging stuff on Slime Records. I'm sure it will please the tired ears out there. I've yet to see FIFTEEN, and I hear they have a new drummer and they've played in basements in Missouri, for christ's sake, but are a reclusive West Delta bunch. Can I come to a practice or something? BLATZ are coming on strong. Jesse is the most unpredictable, annoying singer I've seen in a while, and Eggplant really knows when to leap into the crowd for no reason. I guess I could describe them as a "more diverse ISOCRACY" sound. Hal from SEWER TROUT keeps telling me about the bands that he's in up in Sacramento. One is the LIZARDS, and the other is either JOE MOZART or POUND A CLOWN, depending on when you talk to him, and they've even got a horn section, but as long as Hal's in there, they'll be great. (and Ed, too.) PLAID RETINA aren't really that local, but I guess I've adopted them. Their Boxcar 8-song 7" is out in Germany, and they are releasing a new 7" called Rejection on a new Fresno label, which Don is a part of. They and I will be touring the U.S. March 15 - April 21. So if you can help out please write to me at the address at the end. GREEN DAY are now recording an LP for Lookout, and some label in England wants them to do an LP as well *and* tour. THE WRONG, recent transplants from Hawaii, have called it quits, right after starting to get some shows, too. I'm sure some good new bands will come from it. CRINGER are playing out, as long as Lance can remember the details, and have Chuck Chaos as a new guitar player. ECONOCHRIST are going to record a full-length LP for Very Small. It will come out in June and they will also be touring this summer. Shredder Records is working on a New Jersey 7" comp. and will be releasing a Jawbreaker LP in the future.

There's a new issue of Lookout! zine out, and Lawrence says it will be coming out on a regular basis, but zine people always say

BLATZ

PLAID RETINA

FILTH

Pics: Murray Bowles

NEUROSIS

Scene reports

Murray takes off!

that. There should be a new Wajlemac out by this time, too. John Yates has released a new issue of Punchline and has lots of other creative projects on the way. I'm not sure what Zippo or Wordburger are up to, but I better namedrop anyway.

If you're in the market for a tattoo, I highly recommend Jaime at the Picture Machine, Geary and 4th Avenue. Also check out the new Anchor Steam Christmas Ale.

Oh, yeah. My record label will be releasing one, hopefully two 7" comps. in the near future. The first will contain FUEL, FILTH, THUMPER and MONSULA. The second will be random other songs that are lying around. Also a repressing of the Jawbreaker Whack and Blight 7". I'm officially out of Lookout now, and please don't call it the "Lookout snake" — I've been drawing that for years. Thanks for listening.

David/ PO Box 8223/ Emeryville, CA 94662

P.S. I almost forgot to say CRIMPSHRIME.

As far as I can tell, this is the first MR'n'R scene report from Lafayette. It's almost ridiculous that no one has ever before bothered to write one, so I thought I'd put a solid end to it.

Nestled between Chicago and Indianapolis just off of I-65, Lafayette is the hometown of a Big Ten University, Purdue. The Greater Lafayette Metropolitan area boasts a population of roughly 125,000 inhabitants, not including dogs and cats. It is also the home of a very genuinely originally alternative scene.

Such internationally known punk outfits as DOW JONES AND THE INDUSTRIALS, THE SCREAMING DOGS and RATTAIL GRENADIER have claimed Lafayette as their home base. Although DOW JONES broke up in the fall of '82 and the SCREAMING DOGS broke up in early '84, RATTAIL GRENADIER persists as a local hardcore/speed thrash legend.

From the summer of '87 to the summer of '88 an all-ages alternative club run by MASS GIORGINI of RATTAIL GRENADIER attracted many national acts, including Naked Raygun, Day Nasty, Slammin' Watusis, Life Sentence, I.D. Under, and Psycho. This club, Spud Zero, also encouraged local alternative bands to form, at one point totalling eighteen. Although Spud Zero is no more, Mass has continued to book the occasional show under the guise of Spud Zero Promotions, having recently hooked shows with Toxic Reasons and the Electric Love Muffin.

The current roster of local alternative bands includes GADFLY, TUNGSTEN FILAMENT, THE CHUMPS, THREE DICKS AND JANE, THE YOUNG LORDS, LOST ANGEL, THE ASIAN TOURISTS, TFH, LIZARD KINGS and RATTAIL GRENADIER.

Recent breakups include the 2-year-old STRONTIUM 90, who had just recently changed names to Sr 90, and the loss of SLAUGHTERHOUSE 5, another 2-year-old band. Randy Lynn (Jemima Meatpid of Sr 90) has gone on to form a synth-punk band, as yet unnamed. The remaining members have all switched instruments and have formed TUNGSTEN FILAMENT.

Bill Beaman of SLAUGHTERHOUSE 5 left the band amid rumors of misappropriated funds and general fighting among band member. Beaman has gone on to form another as-yet-unnamed band which includes Ted Fry, formerly of TOXIC GYPSY. The remaining SLAUGHTERHOUSE 5 members have changed names twice, first to LAUGHTERHOUSE, and then to the CHUMPS.

The last major local show was held at the Art House, a local party house, and featured the Electric Love Muffin and THREE DICKS AND JANE. Attendance numbered just over 100. Another recent show headlined RATTAIL GRENADIER, and featured F.O.N. (from Muncie), GADFLY, LOST ANGELS, VEXATIOUS (a local metal band), THREE DICKS AND JANE, LIZARD KINGS, Sr 90 (last show before break-up) and ASIAN TOURISTS. This show was organized by SPUD ZERO PROMOTIONS to benefit local cancer victim JANET STINSON, who lacked medical insurance. Attendance was 382, and almost $1,000 was raised to help Mrs. Stinson.

Amid several rumors of break-up and scandal, RATTAIL GRENADIER's first album on ROADKILL RECORDS of Chicago has sold out of its first one thousand pressings. Reliable sources indicate that a second release on vinyl and a first release on cassette should be available by Christmas. Several out-of-town engagements have kept RATTAIL GRENADIER busy, including shows in Oxford, Lafayette, Muncie, Evansville, Cambria, Bloomington, Chicago, Dayton, and Kalamazoo. Although it has been difficult to verify, rumors insist that RATTAIL will be embarking on an East Coast tour with F.O.N., alternating between themselves as headline act and support act.

The YOUNG LORDS recently signed to Tuscon, AZ 's Behemoth Records, arriving at a combined release of one thousand records

GADFLY

RATTAIL GRENADIER

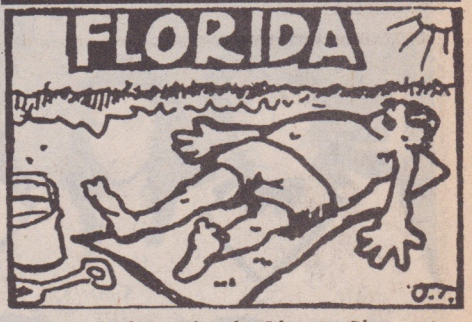
and cassettes. Attempts to tour have so far been unsuccessful, exception for a stint in a Milwaukee, WI, club, bassist Paul Kasperczak's hometown. Their record release should put them into national attention.

TFH seems to be having trouble deciding whether or not to keep vocalist Vance Gregory, and likewise Vance Gregory seems to be having problems deciding whether or not to stay in TFH. Vance has quit three times, and he has also been kicked out twice. At the moment, he is in the band.

GADFLY, another local legend in the degree of RATTAIL GRENADIER, has had trouble breaking into the spotlight. Although local popularity had at one point rivaled RATTAIL's, it has waned as of late, and attempts at record contracts have proven unfruitful. A few out-of-town shows have been successful, however, both in Bloomington and Crawfordsville.

If any bands seek shows in Lafayette, they should contact Mass c/o SPUD ZERO PROMOTIONS/ PO BOX 4035/ LAFAYETTE, IN 47904. According to Mass, only a few shows can attract enough attention, however, so that any one band's chances are slim.

Anyone seeking further information on the Indiana scene can write me, Beck Iguana at 305 W. Old Romney Dr/ Lafayette, IN 47905



Hello from Florida. I live in Clearwater, just west of Tampa, so most of this scene report will pertain to bands in the Tampa Bay area. There are a lot of good ones around right now. There are still not many places that put on all-ages shows, and there are a bit too many cliques within the scene, but other than that everything's pretty cool.

First off, if you'd like a good overview of Florida bands, get a hold of the fanzine me and my friends put together, Stream Of Consciousness. The first issue includes interviews with local bands AWAKE, PINK LINCOLNS and NO FRAUD, as well as Orlando's LOVEGODS IN LEISURE SUITS. Social Distortion and Naked Raygun are also included. We're working on issue #2 at the moment and expect it to be out in a month or so. Send $1 for postage to PO Box 4931/ Clearwater, FL 34618.

Now for some up-to-date band info: PINK LINCOLNS have a new 7" out. If you liked their album you'll like this new disk. Both are available from Rigid Records/ 7215

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CHRISTMAS IS NOT DEAD

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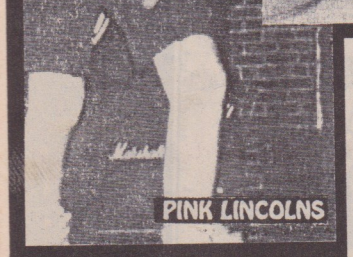
Scene reports



N. Highland/ Tampa, FL 33604. They played at the Volley Club with Chicago's Screeching Weasel awhile back, and both bands were great. Ben, if you're reading this, come back! We don't get shows like that too often. You guys were intense, even though you were completely out of tune.

AWAKE has vinyl now, and all I have to say is it's about time! AWAKE is one of the few bands around that plays lots of all-ages shows. It seems like they play at Jannus Landing every other week. Get it c/o Skene Records/ PO Box 4522/ St Paul, MN 55104.

Another band that has a good platter out now is SLAP OF REALITY. They've been getting played on 88.5 FM, the only alternative radio station in the Tampa Bay area. Their new Stuck Inside 7" is selling really well. You can get it from Vinyl Communications/ PO Box 8623/ Chula Vista, CA 95012.

LOVEGODS IN LEISURE SUITS from Orlando have a demo cassette and an LP available. Those guys are goofy as hell. You can get their stuff through Spacefish Records/ 422 S Orlando Ave #102/ Winter Park, FL 32789.

PSYCHO TRIBE has been getting good reviews for their album Wendy, I'm Home. They're pretty good, but they don't play enough all-ages shows. Their record is available c/o Pop Records/ PO Box 108/ Tampa, FL 33612.

PEOPLE'S COURT has a demo that you might want to get your hands on. They're probably one of the next bands in the area to put out some vinyl. For information about their cassette, write to them at 19213 Sun Lake Blvd/ Lutz, FL 33549.

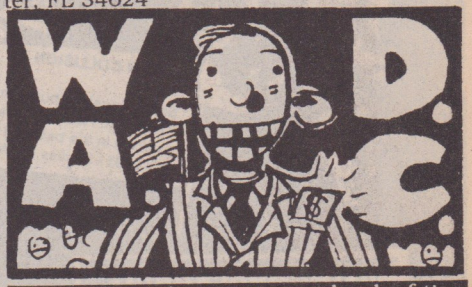
MORAL MINORITY from Jacksonville have changed their name to ROOM 101. I've never heard them, but my buddy Jeff says they're great. Write them c/o Charlie 7073 Madrid Ave/ Jacksonville, FL 32217.

NO COMPLY has a new drummer and singer. They'll be in the studio soon to record a demo. Watch for great things from them; they shred. Their bassist Brian is in my new band, CRANKSHAFT. We play a bastardized hardcore-style funk with ska and metalish tinges. If that sounds like your cup of tea, send $3 for our new 5-song demo cassette. CRANKSHAFT/ PO Box 4931/ Clearwater, FL 34618-4931.

Shows around here have been interesting lately. 24-7 SPYZ rolled through here and tore it up. A better display of unity I've never seen. If you get a chance to see them, don't pass it up. They put on quite a show. Social Distortion was also here a few months back. They caused a real ruckus. A bunch of Nazi skinheads were going around beating up anyone that looked like a punk. Mike Ness saw this and started making fun of them. The skins couldn't figure out what to do. They spent the rest of the night pouting, and everyone else had a good time. Ness just kept ragging on them until most of them left. That man has balls. I'd never liked Social Distortion very much, but that night turned me into a fan for life. One band that I'll never respect again is The Damned. They were here over the summer asking for $15 at the door and $20 for t-shirts. Fuck that! They're way lame. During the encore, Capt. Sensible took a piss on the crowd. That's sooo punk rock! They're just as bad as The Who, The Stones and the rest of those dinosaur rockers coming out of Britain this year. Money-grubbing bastards.

That about wraps it up for Florida. Let's all put away our ego and image hang-ups and try to get along with each other. Then we can really have some fun.

Clark Blomquist/ 2405 Harn Blvd/ Clearwater, FL 34624



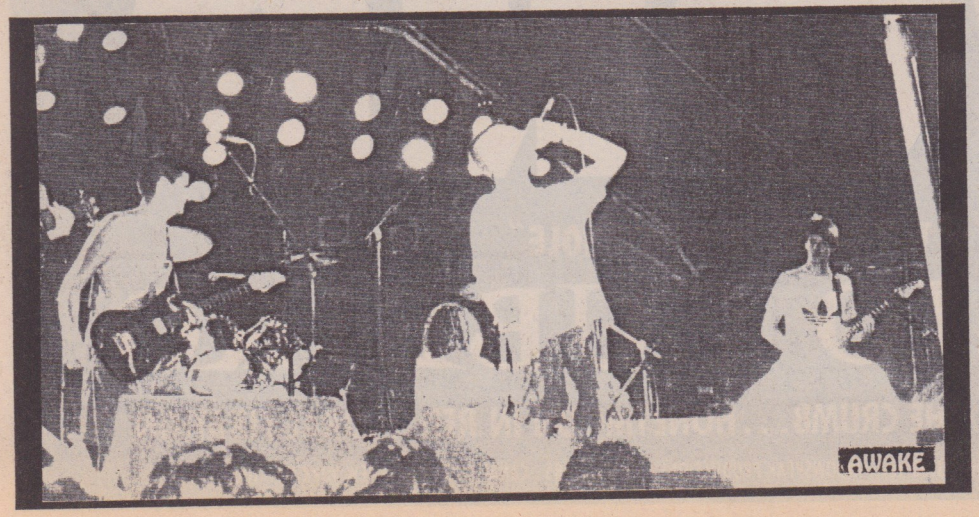
Well, it's been quite a chunk of time since the last DC scene report and lots of stuff's been happening...

Yesterday the long, long — too long — awaited 3 (THREE) LP (Dark Days Coming) finally found its way from somewhere in mysterious France to Dischord Records (3819 Beecher St. NW/ Washington D.C. 20007). They were one of the best bands I ever saw and the record is not only absolutely beautiful (Jeff Nelson outdoing himself again), but it is some of most memorable music with some of the most useful lyrics (which I find I have been singing completely wrong to the tape for over a year now) to ever find its way out of DC. A definite "do not miss." Also from Dischord, the FIRE PARTY album (New Orleans Opera) was released last month while they were on tour in Europe. (Smudgie, who traveled with them, says they rocked on.) Also the first ever (frightening though it may be) Dischord CD has shown its sorry head. That's right, all of you perfect sound hounds can now purchase the first two FUGAZI albums smack on one mirrored, rainbowed, unscratchable disk.

Aside from what has come out, Dischord will be busier than ever in the next few months. Look out for future releases from SOULSIDE (Hot-Bodi-Gram LP), FIDELITY JONES (Pilt-Down Lad EP), MINOR THREAT (CD of everything ever released), IGNITION (Mysticle Orafying EP), FUGAZI (a 7" that they are co-pressing with Sub-Pop for their "singles club"), the HOLY ROLLERS (As Is LP co-released with Adult Swim records... thus the hand-screened covers) and the mighty FUGAZI (full-length LP Repeater).

The State of the Union benefit compilation (Positive Force DC/ Dischord) that was released in the late spring has already raised $8,000 for the American Civil Liberties Union and the Community for Creative Non-Violence. So, those of you who bought it, you can feel good, and those of you who haven't... no excuses!!! They are still quite available. Besides, with such bands as FUGAZI, SCREAM, 3, KINGFACE and 13 other exciting DC bands, no one's record collection should gather dust without it.

As for bands, there are a lot of new ones. Many of them played at the fifth annual "Alternatives Festival" Oct. 14 and 15 (a two-day free outdoor festival designed to present alternatives in lifestyle, in diet, belief, art, music and everything else). The benefit was played by Jawbox (Jay from GI, Kim and Adam's band, who you can watch for on the new MRR compilation record in January; they are also doing a bit of a mini-tour of the



RhyTHM
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7 inch
Snotty vocaled "punk" in a more pre-hardcore 77ish vein. Rockin' popish sing-a-long stuff. An exercise in the past that works. - Krk
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Need to be reminded of the true punk sounds? No, not LA hardcore. This is somewhere between the CLASH, 999 and the BUZZCOCKS and is not a pointless rehash. A lively and honest effort. One of my new favorites and completely recommended. -Darby (28951 Marlies St., Agoura, CA 91301) (T-shirts are $8.00??? - you should go retail!) BEN IS DEAD
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Four blasts of rootsy, kick-ass punk here -- made all the more enjoyable by snotty vocals, upbeat tempos, and great hooks. "Pictures on My Wall" is the most distinctive tune here, but they're all enjoyable, with '77 punk influences predominating. Very good! (SS)
(28951 Marlies St., Agoura Hills, CA 91301)

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Scene reports

cast coast with Bullet LaVolta so watch for that as well) and absolutely amazing band with Joey and Mark from GRAND MAL and Maria from BROKEN SIREN. In September they (HOLY ROLLERS) played two unbelievably great shows in NY and NJ with FUGAZI (for those who were lucky enough to see them).

The Festival itself had such bands as (on Saturday 14th) 200 STITCHES, TRANSILENCE, ADAM'S BRIDGE (ex-Peking Spring), LUNG FISH (with Danny from Reptile House) who were one of the brightest bands to burn out/break up in just about the shortest amount of time in the history of the DC area. Danny and his wife Valerie and their daughter will be moving San Francisco-ward. I hope he can put something together there because LUNG FISH were pretty amazing. As for now, they have a really great

FIRE PARTY

FUGAZI

demo... one song of which will be coming out on a compilation 7" currently being put together by Brad Sigal and me called Wedge: The Power of Simple Machines, which will also contain songs by GEEK (now practicing again with a new drummer), EDSEL (who have just put out their own 7") and the band who was recently maligned in Option magazine (but fantastic nonetheless), THE HATED. Look out for it this winter.

FIDELITY JONES were the last to play on Saturday at the Alternatives Festival. They sound as tight and funky as anything I've seen, and they have all of the power of any of those last BEEFEATER shows which have so well seared themselves onto my mind.

On Sunday, Oct. 15, we saw BRICK (those cardboard box wonders who have a cassette and single on Merge records (PO Box 1235/ Chapel Hill, NC 27514), CHOKE (who have just recorded, 3510 N 8th St/ Arlington VA 22201), ALL WHITE JURY, NEVERMAN, MOSS ICON (who have sadly broken up yet again), WEATHERHEAD (John Stabb's new band with Mitch Parker, Sean and John), poet JULIANA LEUCKING and a surprise appearance from a band billed as "GAZEBO-FRONT" who turned out in fact to be FUGAZI, closing two full days of beautiful weather, great music, speakers, poets and some of the most aggressive police harassment that this festival has ever seen (as many as three canine cars and two paddy wagons at one time... insane)!

D.C. Space has been the center for a lot of great music activity from out-of-town and DC bands. Cynthia, who books D.C. Space (202-393-0255), was exceptionally successful with her "Pre-Moon Syndrome, Post-Summer of Noise" week which featured such bands as THE GO TEAM, BUTTER GLOVE (ex-Honor Role), The Pagans, The Reverb Motherfuckers, and THE CHRIS BALD 96. It appears that she recorded the event, hoping to put it out as a record (cross your fingers). Other out of town bands such as Jesus Lizard, Flour, the Mommyheads, No Means No and The Ex (from Holland) have played really wonderful D.C. Space shows this fall... (and no one should ever miss an Ex show if they can help it)!

MANIFESTO is looking over a record contract with Fire records (Spacemen 3's UK record label). If they sign, they will be recording a 12" and playing a bunch of shows in England in January.

LIQUID BOY, Pete Moffit's new band with Eric (Dove, Double O, Red Sea), Pat (King Face), Kevin and Robert have played a few shows. GRAY MATTER continues to practice. NEVERMAN has a new bass player. RAIN is finally putting out that fantastic demo they recorded oh so long ago on Peterbilt records, (that mailla-wonder label that keeps reviving those deceased DC demos (for info write to Dischord). The defunct political-punk band THORNS are also releasing their long-ago recorded 18-song demo on Third World records out of Germany. SWIZ will soon have a new record out as well. SHUDDER TO THINK opened for the Buzzcocks both nights of their recent $18 stint at 9:30 club, (it is rumored that the "cocks" acted like a bunch of dicks, not allowing the opening band into their dressing rooms after playing, although it is also rumored the Buzzcocks played two great shows). SCREAM is apparently practicing with Skeeter again but they haven't played out for quite some time. PARASITE, one of this scenes only metal bands, has folded. They played their farewell gig at the BBQ Iguana with FIDELITY JONES on 9/29. There was ample silly string, plastic bones and tombstone piñatas on the dark evening of their demise. An irreplaceable loss.

And now... the best/saddest story that I've heard in the last few months is that of the SENATOR FLUX European tour. This fine band began in many ways as an enormously successful accident when Dave Levine's college band was offered a record contract with Ressonance Records from Holland. He apparently invited high school pals Jeff Turner and Tim Goldsmith into the group, wrote new songs, recorded the Shotgun for Cosmo LP, and became pretty successful in Europe, then recording a second record last year, Spectacles, Testicles, Wallet and Watch. Although the band rarely played out, an enthusiastic fan in London contacted them with plans for them to do a small tour of England and a recording session in Holland. They put a band together, (with old Fluxers and members of Bloody Mannequin Orchestra, and Hazmat) practiced, and hopped on a plane to London... only to be turned away 36 hours later by police who realized the band did not have work permits. Jeff Turner sends a warning to all "smallish" bands that are planning to tour: "Get work permits"... it takes at least two months so don't be fooled. Also, if you can't get permits, don't arrive in

FIDELITY JONES

JULIANA LOUKING

Pics: Jennifer Ballard

Scene Reports

Heathrow airport... don't bring instruments, and dress as nerdy as you can. They tell of nightmares... hand cuffs, isolation chambers and threatening border police so I'd play it as safe as possible.

FUGAZI is touring Europe as I write and have recorded possibly the best album ever. They have finally managed to capture some of the intensity of their live shows, which is an enormously difficult task even for those bands who are not as chest-rippingly powerful as FUGAZI is. It contains such untouchable songs as "Repeater," "Turnover" and "Shut the Door." Pay special attention to the segways between the first three songs, there is much care in this album and it shines. (Watch out for it in February). Their last announced show before the European tour was a Positive Force Benefit for the Alexandria Tenant Support committee, with JAWBOX and SHUTTER TO THINK. The show was the first one to be held at All Souls Church since a clever punk boy and his friends trashed the bathrooms there at a 1984 Black Flag show. The benefit generated more than $2,000 and re-established it as a hall for punk shows.

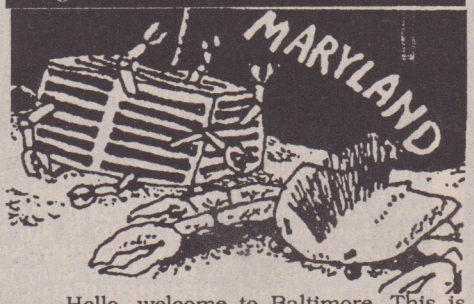
As for fanzines, they are not my specialty, so I apologize to those that I might miss. There should be a new issue of Action Time out soon (a mini-issue, and then a real issue... Editor Erik has also recently released a small book of poems called "The New Drill"... Write to Erik Grotz/ 15854 Montview/ Dumfries, VA 22026). Scratch recently put out their second issue (interviews with Guy (FUGAZI) and Bobby Sullivan (SOULSIDE). Aware fanzine is putting together its fourth issue. They deal with politics as well as music (TW/ 1318 South Oakland St./ Arlington VA 22205). As for Greed the word from Peter Hayes is "the story isn't over yet." Kurt Plans to release two issues in the near future, #7, which will only be distributed in DC and #8 which will travel the globe (PO Box 39020/ Washington, DC 20016). The WDC Period is doing paste-up over Thanksgiving (PO Box 50084/ Washington, DC 20004-0084, so they should be out shortly.

There has been a lot of political activity in DC in the past months. Positive Force has had Punk Percussion contingents in The Housing Now march, The Take Back The Night march and the Mobilization for Women's Lives. The percussion jam at the mobilization drew into an enormous circle of dancing, banging and chanting which grew so enthusiastic we moved it to the Supreme Court steps. Positive Force also organized groups to go to both Rolling Stones concerts to pick up the cans and glass left outside the stadium by less-than-environmentally-conscious fans, so we could recycle them. The money we generated from that was donated to The Washington Peace Center.

We organized a protest outside of the NRA (National Rifle Association) a few days after DC broke its murder record of last year... with a fantastic flyer that we still have some copies of. We began a letter writing campaign against the Helms amendment (and I encourage all of you to write to your senators explaining to them why they have no right to censor our freedom of creative expression).

Some of us participated in clinic defense last week when Operation Rescue swept into DC as part of their national mobilization against women's right to choice. They organized over a thousand people to attempt to blockade and shut down local abortion clinics. NOW (National Organization for Women) and the D.C. Clinic Defense Task Force mobilized to keep the clinics open and were overwhelmingly successful. We also participated in a spontaneous march organized by CISPES (Committee In Solidarity with the People of El Salvador) to protest the U.S. funding of the El Salvadoran government. Jesse Jackson spoke at the event, decrying the U.S.'s repeated role on the "Wrong side of history." Jackson's appearance lent mainstream credibility to a march, which had been described as very militant or extremist by many who participated.

There is probably a lot I've left out, but this scene report is too enormous already. If you have any specific questions, you can write to me, Jenny Toomey/ 3510 N 8th St./ Arlington VA 22201.



Hello, welcome to Baltimore. This is our scene. Things seem to be going a little better these days, despite the ever-present problems with the police and the skinheads. What is going on right now is happening on a grassroots level, the local scene. Everyone is doing everything for themselves. Our scene has been almost non-existent for a while. Now we are rebuilding it, this time stronger.

Seen playing many all-ages venues around town is THE DEFENSE CONDITION, fronted by the no-longer-braided-haired George Callahan and his tattoos. They are really heavy and tight with their speedcore/ metal sound. They also feature a killer set of dual guitars. A six-song, excellent-quality cassette, Hope for the Future, is available. Write The Defense Condition/ 3233 Summit Ave./ Towson, MD 21234.

FIFTH COLLUMN is a young local band. They have been playing out a lot. They recently put out a rockin' tape that is full of all kinds of good stuff.

KRACK has a swell, loud-as-hell sound reminiscent of Black Flag. Mike Malfacto leads these guys through a serious stomping spree whenever they play. The Superfix demo has been around a while but still rocks. They expect to have an album out any time now (it may already be out by the time you read this). Krack/ 1448 Battery Ave./ Baltimore MD 21230.

After the return of their original lead singer and playing a couple of ripping shows earlier this year, death-metal demons NEW

DISEASE have finally and permanently called it quits. Personnel problems and personality problems have plagued this band from the start. Drummer Kenny Z. has moved his kit next door to handle duties with the newly formed EXHUMED (who sound good!).

"Sonic Power" guitarist Chris Doom is doing his own thing and moving to the beach. The plans of singer, Tim, and bassist, John, are unknown. You guys will be missed. R.I.P.

BERSERK has been rockin' the town with their own unique sound and some killer Kiss covers. A truly unique sound. With a crazed bassist and local guru Skizz behind the drums, these guys will go places. Want to know more? Write Skizz/ c/o WCVT Radio/ The Media Center/ Towson State U./ Towson, MD 21204.

The Mighty Potentates of Rock and Roll, RED DIE NUMBER NINE, have really been shaking this town. If you get a chance to see these guys, do it! You will not leave disappointed. They kinda sound like Government Issue, but these guys are no lame-ass rip-off, they have a sound and a style all their own. Lots of energy, lots of fun. I guess that's why they call it "happycore." They still have copies of the Mind's Eye cassette for sale as well as the new 7" EP titled, Baltimore... Potentating Mightily, Thank You! Let me tell you, this is HOT! Excellent material (on red vinyl no less!), first-rate printed jacket/sleeve, lyric sheet and vinyl bag included, for a mere $3. For more info or merchandise: Red Die Number Nine, Broken Glass Productions/ 418 Evesham Ave./ Baltimore, MD 21212. For bookings ONLY: (301) 323-9817. Rumor has it that they are trying to book a tour in the

Scene Reports

DEFENSE CONDITION

northeast for early 1990. If you've got a place to play, give 'em a call.

The Progressive Music Society of Towson State University (PMS) has been sponsoring shows, benefits and other event around town. Call Trish at (301) 830-7947.

If you're tired of the same old shit, tune into WCVT, 89.7 FM. They play all the good stuff you can't find on commercial radio. Skizz does a show that highlights local bands on Fridays. Gary and Rod also play the Killer selection of material. And if you've got something in particular you wanna hear, give them a call, they'll be happy to play it for you. Any band who wants to get their material on the air, send it to Skizz at the address above.

Last, certainly not least, Merkin Records, a local label, has been doing a great job of getting local bands onto vinyl. Thanks. Also, congratulations on getting your catalog picked up by Caroline Records.

Greetings from the never-ending boredom zone, Philadelphia. This report is direct from the crew at La Pizza, located on South Street (ya know, "the hippist street in town"). It's been some time since your publication has been graced with a Philly scene report, and let me tell ya, there hasn't been much to write home about. The last report on Philly, written by Unity Cognition's singer, is extremely dated. Meaning, there's a lot of ground to cover.

Not too much has been happening. We've had our share of dickhead promoters and presently there are no halls to have all ages shows. If you're underage and you want to see a show you're not going to find it in Philly. Fugazi just came to town and did an all ages gig; what I really meant was you're not going to find a show that is worth going to. You want to see a show? Well, get you desperate ass on an R7 train heading to Trenton and then take NJ transit to NYC for a CBGB matinee. You think I'm kidding, but I'm not.

As for shows, one in particular ended in a free-for-all that sunk the last nails in Club Pinazz's coffin. The supposed nazi skinhead nation in Philly was lowered in the same coffin. That disease (nazi skins) was primarilly a product of NJ; toxic waste and inbreeding. Revival promoters were putting on shows quite regularly but they no longer deal with the under-age crowd unless they can rake in the bucks. For example: when the Bad Brains and Leeway came to town, the Arch Street Empire would put on shows with no promotion. Consequently, that club has joined the ranks of the deceased. Other clubs for alternative shows have nothing to do with those under 21.

Here's the band situation:

STEPPING RAZOR has had a revamping. Their new lead guitar player was a Pagan Baby. Their demo that was reviewed in MRR was recorded last year with a different line up. They have new material and a new demo is in the works, so be on the look out. SR/ PO Box 53802/ Philadelphia, PA 19105.

DARE TO DEFY are from the 'burbs and they pull off a mean brand of thrashcore. They have an EP out at the moment.

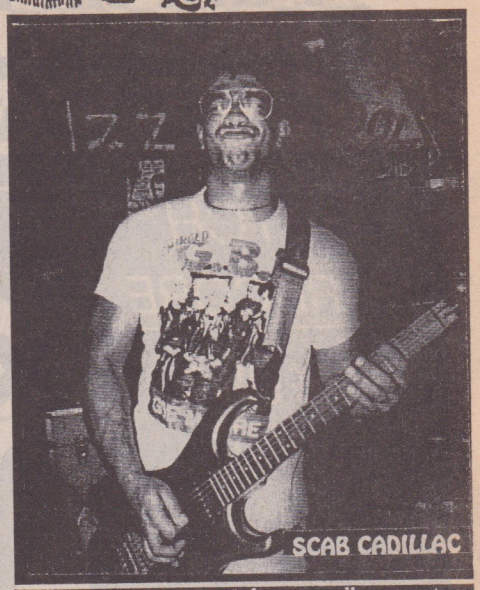
DEADSPOT have a new EP called Built in Pain on Letterbomb Records. The title track is fantastic. Expect a new LP early next year. DEADSPOT had the honor of playing the CMJ convention late October. Yo! What the fuck was the meaning with Yohannan's review of DEADSPOT's "Adios Dude"? Did you or didn't you like the album? Letterbomb/ 619 S. 4th St/ Philadelphia, PA 19147.

Exploding on the city's metal scene is DOMINANCE. They have just cut their 2nd demo and I must say it is even harder and heavier then their first one. This is a band that will make vinyl and go somewhere. So keep an eye out for them.

Supposedly barred from the Philly club circuit (like there is one), DIE HARD is awaiting to unleash furious, new material on an unexpecting crowd. The music is chock full of choice changes, thunderous rhythms, you know the deal. Three DIE HARD members were in UNITY COGNITION and their drummer was in the Pagan Babies. Expect a demo sometime in the near future. DH/ 638 Charette Rd/ Philadelphia, PA 19115.

BRICKHOUSE are another offspring of the Pagan Babies break up, they have a demo on the way. The band utilize a two-vocalist switch off and a metallic HC crunch reminiscent of Leeway. BRICKHOUSE is another band to watch out for. Their drummer is also in a rap band called E.F.P. — if you live in town you can see E.F.P.'s press photo in 8th Street Music (located convieniently on 11th and Arch Streets).

Speaking of rap, Philly has the TUFF CREW and SCHOOLY D. Both acts released new albums over the summer.


SCAB CADILLAC

SCAB CADILAC has an album out on Rave Records. The band is deserving of Sub-Pop. Take that to the bank. I'm almost certain that SCAB CADILAC has broken up. Rave Records/ PO Box 40075/ Philadelphia, PA 19106.

The almighty SHE-MALES war machine has run rampant on the city; havoc ensues where ever they play. They have been around for three years and are still waiting for the right opportunity to put something substantial out. Read that statement as vinyl.

THROTTLE. I often wonder if they are still together. Just thought they could use the mention.

Can you believe it? With Chuck Treece flying out to California to do skate video soundtracks, providing backup vocals on Bad Brains' Quickness, formerly playing in Underdog, McRAD is still together. McRAD gets points for longevity, but I still don't like them.

Unfortunately, FLAG OF DEMOCRACY are still around, sounding like shit. If you enjoy tuneless thrash, waste your money on their new Buy Our Records frisbee.

ORIFICE are Steve Albini's long lost children.

The BIG THING wish they had one. This band grinds away with their own brand of ever-painful noise. Only a label run by a bunch of smacked asses that would put out two FOD albums would sign the BIG THING.

SERIAL KILLERS, the darlings of Flip-

Pics: Shawn Scallen

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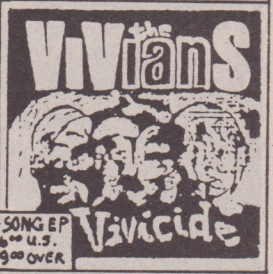

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side, still compete with GWAR for the most outrageous stage show. SERIAL KILLERS play weak music that is saved with a decent stage show. Are they still taking advantage of Chuck Nelson Reilly? You decide.

My personal whipping post, the Ardmore Sound Machine aka SCRAM (a no-backbone reggae band without soul), still haunt the Philadelphia scene. We're all waiting for the big sellout that's been years in the making.

Jonesing for space, STALIN'S DAUGHTER are still peddling that piece-of-shit 7". Give it up, grow up, and go the fuck home.

Some bands that I've heard about include DATE RAPE, SYSTEM OF CORRECTION, SHOTGUN WEDDING (the Mark Pingatore experience) and ENRAGE (been seeing a lot of graffiti but hearing no music).

Here's the lowdown on some area zines: Get A Grip! deals with the hardcore scene righteously. The third issue has Die Hard, Breakdown, Blind Approach, Fit of Anger. Get it by sending $2 to Mike Aulthouse/ 1547 Embreeville Rd/ Downington, PA 19335.

Haven't seen an issue of Threatening Society in ages; word has it a new issue will be out soon. TS deals with all facets of underground music. For info concerning this zine send an SASE to: Tony Matte/ 1425 S Broad St/ Philadelphia, PA 19147.

No Solution into graffiti check out On the Go — a fourth issue will be out by the end of October. The price for the previous issues was $1.75. On The Go/ PO Box 53802/ Phila, PA 19105.

Now it's time for the zine your editors continually jock: Primary Concern. Yeah, this is a cool zine — definitely worth your $2. PC c/o Marc Fischer/ 234 Lloyd Ln/ Philadelphia, PA 19151.

Nothing else to say about Philly, only that it is in desperate need of a good club with a decent promoter and kids that give "unknown" bands (bands they never heard) a chance. I gotta jet, so later. This report was brought to you be the chairman of No Jamie Productions/ Finneous T. Hombus/ PO Box 14316/ Philadelphia, PA 19115.

Yo. What's up? This is Carl of PSYCHO SIN. Why hasn't there been a N.J. scene report? Because we've been all lazy! So if I can, here's a very juicy report. CHRONIC FEAR are still around.

Let's start with PSYCHO SIN. We have a new EP that's due called War or Peace, which should be out soon. Our new demo is called Hyper Speed — perhaps the best tape yet — only $3. Write: 171 3rd St./ Jersey City, NJ 07302. LETHAL AGGRESSION have a new demo out. Despite what critics said about their LP, I loved it. Write to them: LA c/o Dave/ 20 Citadel Dr./ Jackson, N.J. 08527. DIRGE, perhaps NJ's answer to Discharge, have a new LP out. But I still love their demo tapes. Write: c/o Jack/ 5 Windson Terrace/ Holmdel, NJ 07733. The BLISTERS are kings of the current club lands with their many projects at hand. They are a good surprise, if you like the Ramones. Write: PO Box 166/ Green Village, NJ 07935. DEPT OF CORE-UPTION are a NJ group that sounds like a N.Y. band — very tight, very good. Write: 911 Broadway/ Bayonne, NJ 07002. PARASITES, if you like good ol' hardcore punk, write: PO

Box 234/ Livingston, N.J. 07039. TRIGGER VISION is one of the best new groups in NJ They sound a lot like Psychic TV. Write: PO Box 1216/Fairlawn, NJ 07410. BAD SPIES is the hardest group today, with members of PSYCHO SIN, RAPT, DEMO MOE, etc. Noisecore freaks, pick up their tape. Write: Karen or Gus/ 399 7th St./ Jersey City, NJ 07302.

Pedro Seabra is one of the greatest guys around; he had devoted his time to make comp. tapes to help Greenpeace. Write or send him tapes for upcoming projects: 235 Erie St./ Elizabeth, NJ 07206. Jim Stanic is a great guy who loves to trade tapes; please send him you list: 649 Victoria Ave/ Paramus, NJ 07652. [Is this still a scene report? -karin] Rob Brown, my best friend, will put together a new comp. tape of 30 of NJ's best hardcore, punk, etc. to help with the homeless shelter in Jersey City. Most proceeds will help. So send tapes.

Earwax is a great zine by Harry Baggs. Write: 444 Ringwood Ave/ Wanague, NJ 07465. SOCIAL DECAY has a new demo out. Write: PO Box 267/ Island Heights, NJ 08732. DOG TIRED, yet another great band. For more info: c/o Guy/ 24 Mckinley Ave/ East Hanover, NJ 08732. By the way, PSYCHO SIN has an 88-song demo for $4. Write: Crumiere Herve/ 260 Bld de Soville/ 84200 Larpentras, France. I want to say hi to Gibby from Scotland, OxD from Australia, Davor from Yugoslavia, Peter from Poland, Miguel from Mexico, Eddie from Wales U.K. and all our friends and supporters. For further info on clubs, zines, bands, write: Carl/ 171 3rd St/ JC, NJ 07302. Peace!

Nothing's more aggravating than all the Christmas shoppers flooding our great city. Get out! Crime is up and the money is flowing. Right now crime is at a peak — Help! Don't these people care about their bad karma? Halloween was filled with lots of crime, too. A gang of masked kids ransacked and robbed stores on St. Marks while teenage girls stabbed and jabbed women uptown with needles and pins! Ouch! And me — my wallet was stolen while in a drunken state, then my car was broken into and then my camera taken from Pyramid. When will it end? Crackheads do anything for $5.

OK, back to the punk scene. A lot of mini riots went down on the 4th Street squat. Thirty people were arrested while Con Ed shuts down power to squats. For good info read the new "Shadow"/ PO Box 20298/ NY, NY 10009. Then someone got burned to death in a tent so cops forced the homeless to dismantle Tompkins shanties. Will Dave Dinkins help?

Bob Z finally got a court decision with a hefty fine reduction. He won a battle but lost the war. There are poster police forming all over the nation, new ones in Kingston and New Haven, Stop-Gro organization has a great lawyer for reference. If you need help, write to Bob Z/ 125 E. 23, Rm 300/ NY, NY 10010. The Vernon Walters have put together a killer comp to benefit Stop-Gro. It's recorded off a board in Europe and includes such acts as Scream and Fugazi. Write Hans Engel/ Venenlaan 47/ 1623 Rahorrn/ Holland. For detailed info on the court decision get Bad News #12. #11 contained controversial pornography so this issue answers the questions — Is sex sexist? Is pornography sexist? Is Bob Z sexy? It also includes a special anti-cencorship section. Write to Bob c/o Stop-Gro, address above.

The new New Jersey Beat features American Standard, Orifice and a special section on drummers. Send $2 to 418 Gregory Ave/ Weehawken, NJ 07087.

Scene reports

WINTER

Well, Stiv can't afford a plane ticket so there will be no Dead Boys reunion this year. Bah hambug! And the Ramones are not doing their New Year's show. Meanwhile Dee Dee (with his Lemmy beard and moustache) has gone metal with his own band.

Some new bands on the scene are the Pinheads — Ramone lovers, BEBE BUELL AND THE GARGOYLES, BOTH WORLDS — featuring ex-CROMAG, and the PREGNANT TRANSEXUAL VIRGINS (a bunch of 15-year-old punx). Caroline Records has put out THIS SNAKE NATION with Mike Dean and Woody from COC and cartoonist Brian Walsby. Caroline is also releasing a CLASH b sides "Gates of the West." And Rich Stotts has renewed KING GLUX with Zippy.

Many have comix in "Screw" mag — including me. Minor Injury gallery held a major huge zine fest. They plastered the walls with pages from east coast zines. A great zine fest was the Radical Publication Benefit at Pyramid.

Chicken John had a CBs benefit to pay parking tickets on his van. Letterman called Chicken but decided to show stupid pet tricks instead. Hey, LETCH PATROL did appear pg. 3 *NY Post*. The *NY Law Journal* is publishing the entire event. There was a 20-band scumfest at CBs that went oh so well. A heavy meeting at Aztec planned a bettle of the bands between Squat or Rot and Scumrock. Huh?

A new cable show hosted by Jessica Hahn called "Thunder and Mud" features wrestling and heavy metal. Last week included NUCLEAR ASSAULT's new Jess Hahn video. And did you catch Debbie Harry on the rollerball and rock and roll show?

Hilly opened a pizza boutique next to CBGB. Look out for the peepholes in the dressing room. Jane cleaned Mykel Board's apt. Gen Ken from Genrator got some good press, including the voice. BAD BRAINS video is on Post Modern MTV. SICK OF IT ALL got a review in "Rip." PRONG got signed. As did the THROBS. LUDICHRIST and SICK OF IT ALL headed out the Milwaukee Metal festival. FALSE PROPHETS got a metalhead drummer. WHITE ZOMBIE are in Europe opening for MUDHONEY and JON THUNDERS. Their new 12" includes a cover of "God of Thunder" off the Kiss Destroyer album. MURPHY's LAW have a new video, "Skasong," on music TV.

A big Halloween show pissed off the Lismar. The drunk punk crew brought a keg inside. Scott Nuisance played his final show in drag. Bye bye, Scott. PUBLIC NUISANCE now has George Tabb on guitar and Marcos on vocals. A distant comp features city bands — PUBLIC NUISANCE, SLAUGHTER, INSURGENCE and NAUSEA. Check out the NAUSEA interview this issue. Husker Bob and Maxwell Steve have started S.O.L., singles only label. Vital Music has been real busy producing an incredible green vinyl Trash Christmas album, "We Three Bings." This is a holiday must for Xmas joy featuring vital — RATS OF UNUSUAL SIZE, W.O.O., LILY BRAINDROPS and Yeastie Girlz, etc. Send $6 to Vital/ 81 Second Ave/ NYC. They've also released "Ratzilla" by the RATS.

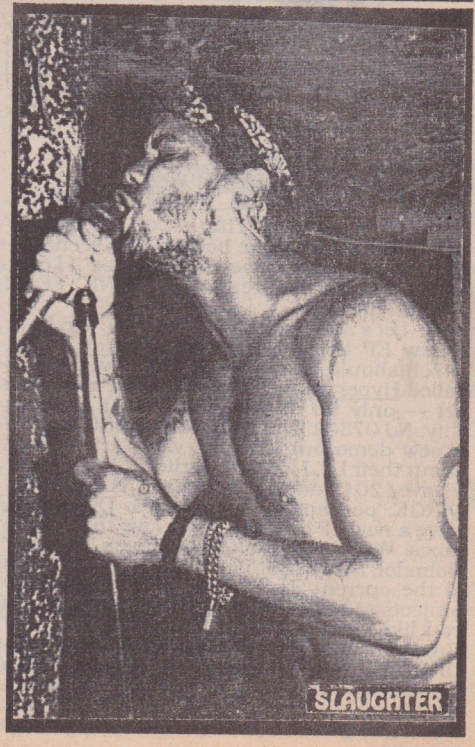
FREAKS held a record release party. John Fay didn't play his guitar with his dick as he had on cable TV. Look for new LPs from RAT AT RAT R, REVERB MOTHERFUCKERS, WARZONE - "War-zone," KILLING TIME - "Brightside," LILY BRAINDROPS, UPPERCUT - "4 Walls," BEYOND and NIHILISTICS.

PUBLIC NUISANCE

Armand is back in SICK OF IT ALL, by Max. LUDICHRIST is changing their name. ANTHRAX had been playing at L'Amour as SATANS FAVORITE LOUNGE BAND. LILY BRAINDROP is starting a porno mag. Look for two new 7"s by BREAKDOWN, one of the demo and one of new stuff. Also 7"s from BURN, GO and PRESSURE RELEASE. IN YOUR FACE's 7" is in second printing. And there's a 7" comp with ABSOLUTION, LIFE'S BLOOD, BORN AGAINST, NAUSEA. Look for new demos from ACCIDENTAL TRIBE, THE ELITE, CITIZEN'S ARREST, BORN AGAINST, RESISTENCE TEAM EFFORT.

Well that's it for '89, the eighties. NYC is hangin' on as am I. Write me at ROSA/77 Park Ave/ NY, NY 10016.

INSURGENCE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(FACE 10) MEATFLY 12" E.P...A COUPLA EX HERESY MEMBERS TEAM UP WITH A FEW OTHER LOCAL HOOLIGANS FOR THIS ONE - 7 SONGS, RAW FAST FURY & MORE AS THIS CLICHE' GOES....

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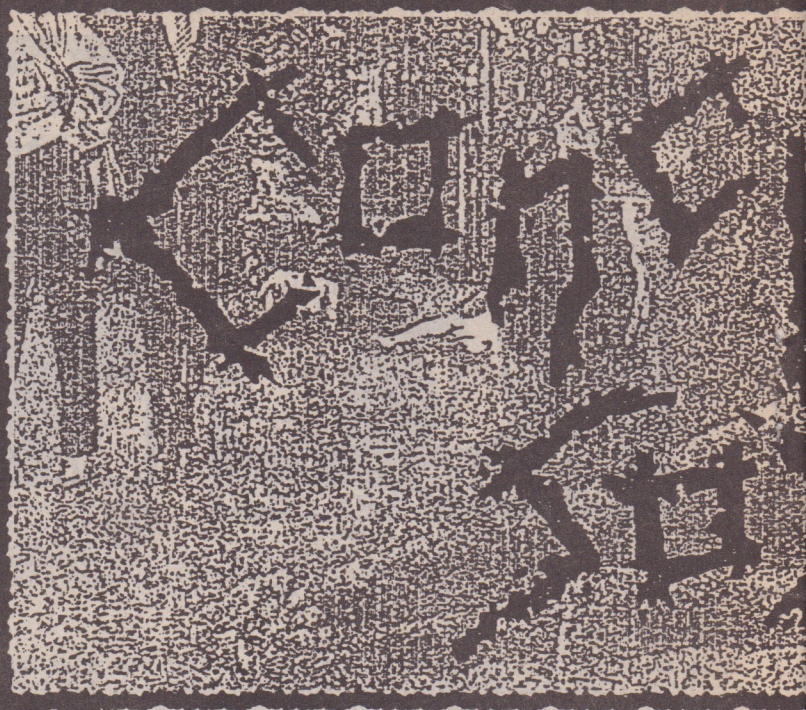

...Wild Riders of Tesco Trollies...

Concrete Sox: Sean - lead vocals, Rich - lead vocals, Andy - drums, Les - bass, backing vocals.

Individualistic U.K., East Midlands-based, quartet Concrete Sox are renowned for their metal-tinged hardcore sounds. Since their formation six years ago they have released three and a half LPs!

What follows are the results of an interview by Andy Chapman with Concrete Sox at the Richmond in Brighton.

MRR: Is there any particular area within the content of your lyrics that demands more attention than others?

Andy: We write songs concerned with our opinions and ideals of the state of the world.

Sean: But everything is equally important!

Les: Yeah.

S: There's no one area that should be more important than another. Some people are strongly anti-vivisection and others are more opposed to apartheid but as long as these people stick together and push their efforts in the same direction then that's definitely more important than putting one issue before another.

MRR: So you don't ever envisage yourselves choosing a certain theme and then writing a 'concept' — I use the term loosely — LP around that subject? For instance, like Rudimentary Peni whose Cacophony LP is based upon the writings of HP Lovecraft.

Rich: That would be dead boring.

S: I dont see the point of tackling a subject in that way.

R: Some of the lyrics written by Les cover three or four aspects of various different subjects in one song.

MRR: Obviously animal liberation is an extremely important issue and you give it great coverage in many of your songs, but isn't there a danger that the actions and general stance of those involved is becoming too divisive and almost a distraction?

A: In what way?

MRR: As disgusting as vivisection and the meat industry are, it could be argued that there's not enough effort channelled into the struggles of everyday life...

L: So what you're trying to say is that people should put less effort into helping so-called "helpless" animals and concentrate on the "class struggle"?

MRR: To a certain extent...

L: To care about animals then you must care about people! If you really believe in equality then all species must be treated the same, otherwise you're being specieist and that's fucking wrong! As in the "class struggle," doesn't showing respect to other living creatures include both animals and human beings?

A: We must respect each other's feelings and not be greedy or try to exploit our brothers and sisters. It's all part of the same thing and there's definitely connections to be made.

S: Both the Your Turn Next and Whoops, Sorry Vicar albums approached animal abuse, but from different angles. The first album on the whole dealt more with vivisection, whereas the second album covered a wider range of subjects, for example, whaling, the meat industry and the whole capitalist ethic of killing for profit, plus the health risk such as the fact that people eat meat that's contimated with growth hormones and are totally oblivious to it. There's at least one animal rights song on every album we've done but there's also songs dealing with other subjects. For example "Prophecy" deals with religious fanaticism in the Middle East; "Product" is about macholism and bigotry in certain parts of the New York "scene;" or "A Woman's Work," which deals with the day-to-day oppression of women... Some people might view Concrete Sox as being concerned only with animal rights but if they do it's their fault!

A: Obviously both the "class struggle" and the abuse of animals are related. The meat industry, vivisection and pharmaceutical companies are all part of capitalism, making vast financial profits for the wealthy few. Look at Boots, Beechams or fucking McDonald's!

MRR: You mention McDonald's — what's the current situation regarding their threat to take Nottingham catering group Veggies to the High court?

L: A total fucking farce.

A: McDonald's threatened to take legal action against Veggies after they produced a leaflet called "What's Wrong With McDonalds?" which explained in detail "Everything they don't want you to know." McDonald's demanded that Veggies withdrew the statements that McDonald's are responsible for the murder and torture of ani-

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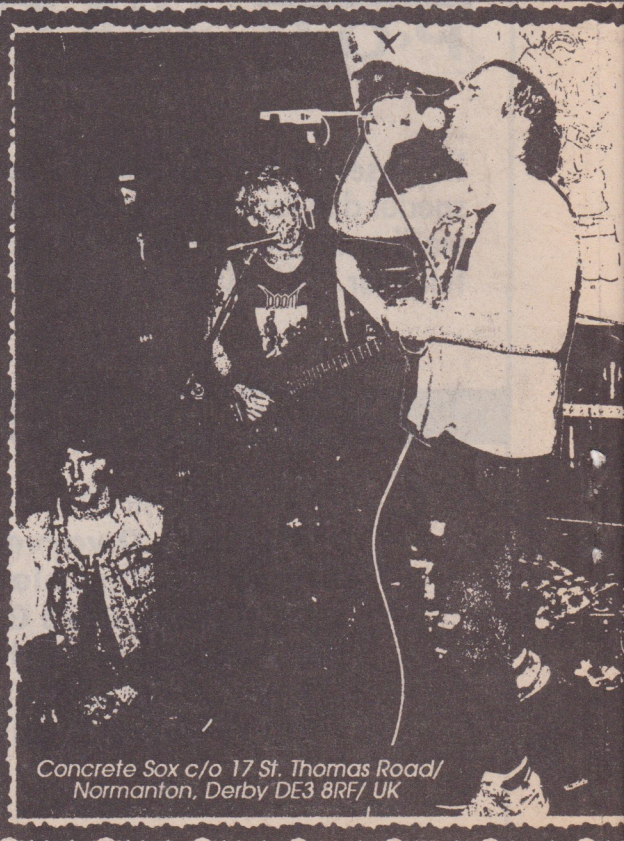

Concrete Sox c/o 17 St. Thomas Road/ Normanton, Derby DE3 8RF/ UK

CONCRETE SOX

Deadly

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are about animals then you must care
t people! If you really believe in equal-
en all species must be treated the
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tely connections to be made.
th the Your Turn Next and
ps, Sorry Vicar albums ap-
ched animal abuse, but from
ent angles. The first album on the
e dealt more with vivisection,
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der range of subjects, for ex-
e, whaling, the meat industry
he whole capitalist ethic of kill-
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ones and are totally oblivious to
ere's at least one animal rights
on every album we've done but
's also songs dealing with other
cts. For example "Prophecy"
with religious fanaticism in the
le East; "Product" is about ma-
m and bigotry in certain parts of
New York "scene;" or "A
an's Work," which deals with the
o-day oppression of women...
e people might view Concrete
as being concerned only with
al rights but if they do it's their

viously both the "class struggle"
he abuse of animals are related.
meat industry, vivisection and
maceutical companies are all
of capitalism, making vast finan-
rofits for the wealthy few. Look at
Boots, Beechams or fucking McDonald's!

MRR: You mention McDonald's — what's the current situation regarding their threat to take Nottingham catering group Veggies to the High court?

L: A total fucking farce.

A: McDonald's threatened to take legal action against Veggies after they produced a leaflet called " What's Wrong With McDonalds?" which explained in detail "Everything they don't want you to know." McDonald's demanded that Veggies withdrew the statements that McDonald's are responsible for the murder and torture of animals and secondly that McDonald's are involved in the destruction of Central American rainforests.

S: The whole thing fizzled out and McDonald's have let it drop after Veggies changed the wording on the leaflet from "murder" to "slaughter." But a lot of people in Nottingham supported Veggies, not just punks or animal rights activists but people of all ages, all cultures and all backgrounds — which is dead good!

MRR: You've been described as being a so-called "cross-over" band — would you accept this?

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Concrete Sox c/o 17 St. Thomas Road/ Normanton, Derby DE3 8RF/ UK

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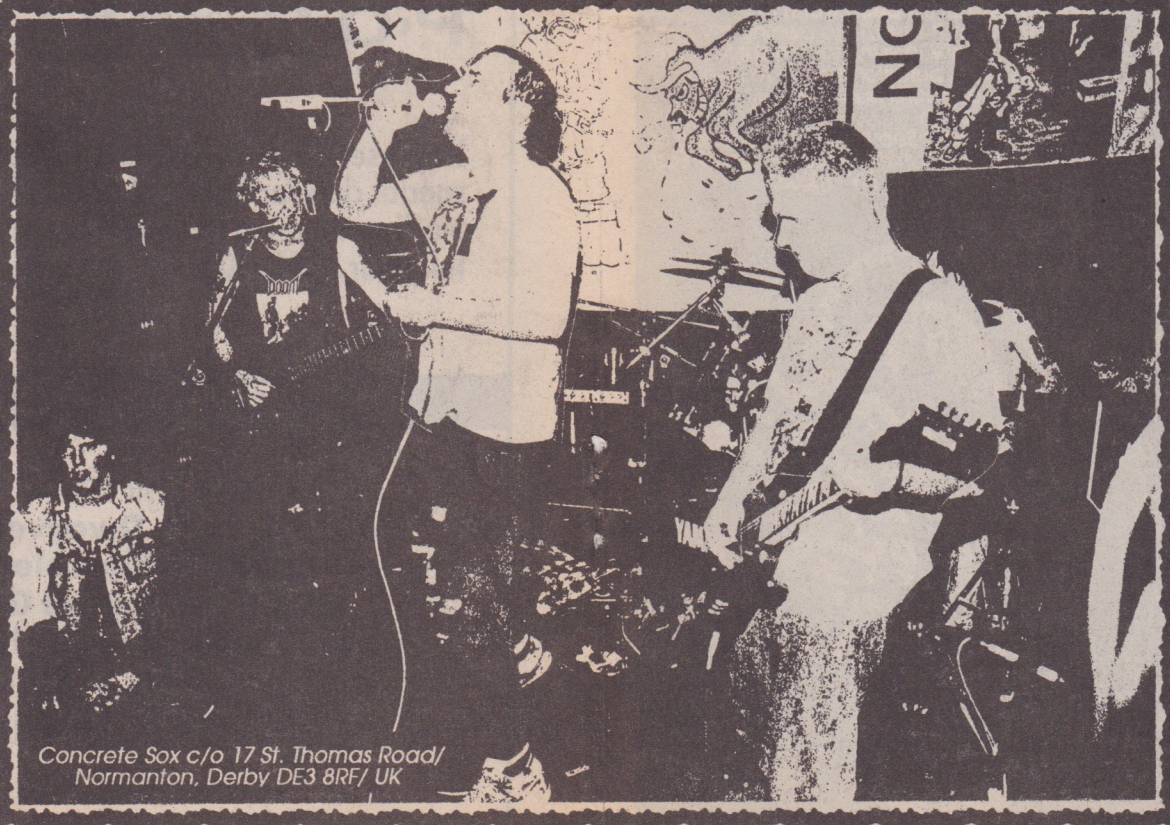

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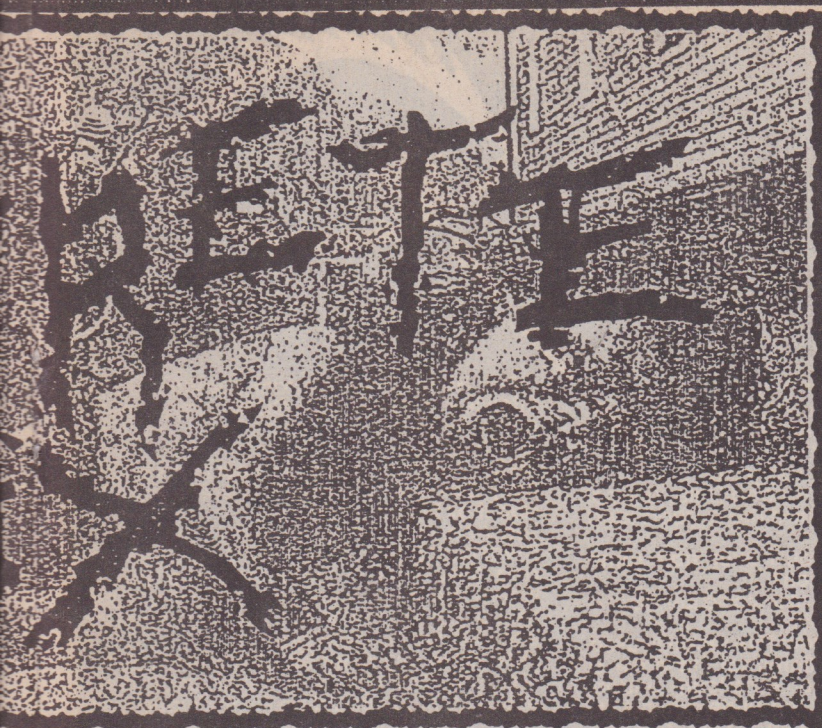

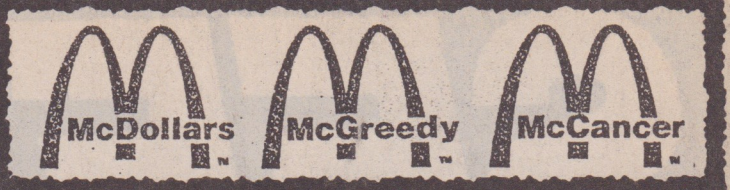

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MRR: You've been described as being a so-called "cross-over" band — would you accept this?

R: What "cross-over"?

S: Our first album was released in 1985 and musically it was "cross-over" — for want of a better description. We've always played in that style!

A: Too many people are all to content to label everything.

L: What pisses me off is when we're called a metal band, because the metal attitude is out-of-order...

S: To me a metal band is people posing on stage, wearing Guns 'N' Roses t-shirts, spandex trousers, and having the same attitude as a leery beer monster who works on a building site...

R: There's not a great deal wrong with metal music itself but the lyrics and the mindless macho "rock 'n' roll" attitude that goes with it are shit!

A: A lot of this "cross-over" thing has been media created — they make and jump onto any bandwagon. Look at New Musical Express. They've even got a column devoted to hardcore and nothing else called "speed kills," which is no different from "Oi! The Column," which used to be in Sounds a few years back. Hardcore is flavor of the month at the moment and once they've bled it dry then it will be dropped.

S: New Musical Express and Sounds are both businesses so obviously they want to make money and do so that they have to find the gaps in the market and tell everybody the news and if they don't then the circulation goes down. I agree that hardcore is flavor of the month...

L: DIY not NME... All the major music papers don't even report about it properly. They treat hardcore as another form of music but it's more important than anything like that.

R: But it's swings-and-roundabout because we must not isolate ourselves, and the more people that get involved in the "scene" or hear of it the better!

MRR: There appears to be a gradual influx of the metal attitude into the "scene" — do you think this is healthy? Personally I've my doubts...

S: People forget that punk was a pretty violent movement in the beginning but gradually it progressed and progressed. Though punk people have become aware of other issues — outside music — and begun to explore. Everybody goes through a playground stage and hopefully people with a metal attitude will take notice of those around them.

R: If the more positive aspects of hardcore are dominant then it can't be bad... Before I joined Concrete Sox I played guitar in a metal band and the differences between the two "scenes" are massive! At metal gigs the atmosphere is bad and it's all basically a rip-off, but the hardcore attitude is on the whole much better. The gigs are friendlier and the door prices cheaper; people are more aware and caring — it's almost like being part of one big family!

MRR: What made you do an adaption of Metallica's "Whiplash" on the Whoops, Sorry Vicar! LP?

S: We think Metallica are funny and the lyrics of that song are even funnier. Especially the bit where it goes, "Acting like a maniac..."

L: We also wanted to show people that we've got a sense of humor and don't take ourselves too seriously.

MRR: Is there anything else you want to add?

A: Our message is for everybody and not just those on the dancefloor. I would like to see far more people — especially women — getting involved in the "scene" and enjoying it.

After Concrete Sox returned from their recent European tour, accompanied by Doom, they and bassist Les parted company. Following the somewhat disappointing Whoops, Sorry Vicar! LP, Concrete Sox's most recent release, the Sewerside LP, finally reproduces the sheer rage of the live set. This latest venture onto vinyl on the newly formed Big Kiss Recordings label boasts a blistering collection of 11 thunderous tunes produced by Coal of Flux/Hotalacio Infamy. Meanwhile forthcoming releases on Big Kiss include the debut Hotalacio LP and provisionally the re-release of the Antisect In Darkness, There Is No Choice LP.

A WOMANS WORK //

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AND IF WE REFUSE WE'RE CALLED FRIGID.
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CAN'T GET A REAL MAN.
IF WE STAND UP FOR OUR RIGHTS
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WOMEN STILL CAN'T GET ADEQUATE
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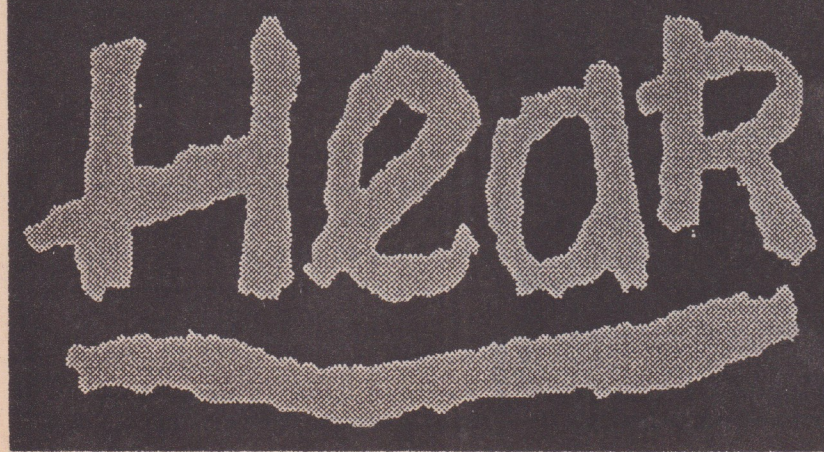
AN ABORTION WE'RE MADE TO FEEL
GUILTY.
A WOMANS WORK IS NEVER DONE.

SEE HEAR

Buried in New York's oderous East village, in a basement probably a lot smaller than most of your kitchens, is a store called See Hear — an outfit that can make a claim that no other establishment on the entire planet can: it is THE ONLY STORE in existance that deals exclusively with fanzines and "music publications." I caught up with Ted, the owner, on one particularly rainy and shitty day... Interview by Sam McPheeters.

MRR: So what's the See Hear story — when and why did you decide to start the store?
Ted: Um, the store started in Christmas 1986. Why? To make a buck.
MRR: You actually make money here?
Ted: Yes. It's a living.
MRR: What kind of rent do you pay here?
Ted: It's cheap.
MRR: Really? I thought this part of Manhattan had some of the highest rents on the island.
Ted: I never thought that I'd be able to open a place, but this place was cheap.
MRR: Well, there obviously must have been some kind of interest besides just making some cash.
Ted: Sure, um, I owned a record store in South Florida for many years, called "Open Books and Records," and we had a large magazine and books section... although it was probably only about a fifth of what you see here. It just seemed to me that I couldn't open up a record store in New York — it just seemed like there were too many of them. And I noticed that even though there were so many record stores, very few of them carried any magazines or books. So that looked like a good angle.
MRR: That would definitely seem like the furthest thing from my mind — the idea that you would EVER see any kind of a profit.
Ted: Well, I do, and I opened it with that idea in mind. I've been my own boss — owning my own business — since 1979, and when I moved here I ran through four jobs in a year and I was miserable, and I just didn't think I'd be able to do it because of the rents.
MRR: Have you yourself ever had any part in making a fanzine or magazine?
Ted: Well, there was always a fan interest, definitely, but the only thing I ever put out was called the "Slambook," which was fashioned after "slambooks" from junior high and high school. It was just a crazy idea a couple of people suggested — Rudy from the Fuzztones and Dale, a local scenester, and it seemed like a good idea for a couple of issues.
MRR: Do you think you'll ever start some other kind of publication?
Ted: Well I can't write, so it would just be in a publishing sort of situation.
MRR: Mike from Factsheet Five recently used the term "American Samizdat" to draw a parallel between the American underground literature and the underground literature of the Soviet Union. Do you see any sort of parallel between the 'underground' music scene of the U.S. and the 'underground' communication networks of less 'free' countries? I mean, I know that both undergrounds don't serve the same purpose, but do you see any similarities?
Ted: Well, there definitely will be people who will perceive this whole thing as 'underground,' and that might be their attraction, but I personally think it's much more of a fandom thing here... in regards to this store. Factsheet Five deals with a lot of other things, including lots of politically motivated publications. So, it might be easier for him to make that connection.
MRR: Being at the hub of the zine world, how do you perceive the importance of underground literature?
Ted: (laughs)
MRR:...or, is that too cheesy of a question?
Ted: Well, I don't know if it's important or not. It's important to the people involved...
MRR: Do you get a lot of people from the 'music industry' in here trying to get an idea of what's up in the 'alternative scene'? Like, I was in here the other day, when some guy from A&M walked in and asked what the 'hot new underground magazines' were...
Ted: Oh, it comes in phases, every once in a while some label sends down intern or something to buy a wide variety of stuff, but if you're talking about major labels, it's just... you know, it's silly. It's not their market.
MRR: Here's the important question of the interview: I heard that GONE played here once. True?
Ted: Yes.
MRR: I don't really see, uh, how that's physically possible. I mean, this entire store is about as big as a bathtub...
Ted: And yet it did happen and it was great. It was during one of the New Music Seminars and they had a really miniature set-up where the amps were small and the drum set-up was just the drum heads with nothing else. But, yeah, it was great.
MRR: Have any other bands played here?
Ted: No, that was a one-shot deal. They asked us if they could do it... their idea was to hit, like, 10 different stores in Manhattan that day and we're the only place they actually played at. Every other store chickened out and said, "Well, you can play outside." The thing is, at every place they started setting up, and the police would show up and threaten to confiscate their equipment if they started playing. The police followed them from place to place. Nobody would actually let them play inside.
MRR: Hmm. Anything in particular in See Hear's future?
Ted: As a matter of fact, yes. We're starting a magazine distribution service. Fanzine people: get in touch. And of course the mail order catalog is still only a dollar.
MRR: So overall it's been worth it?
Ted: Definitely. It's fun, I like owning my own shop, and I really love the fact that it feels like a record store, but I don't have to deal with the retarded record business.
MRR: Fair enough.

To contact See Hear for a catalog or other information, write to See Hear, 59 East 7th Street, New York, NY 10003.



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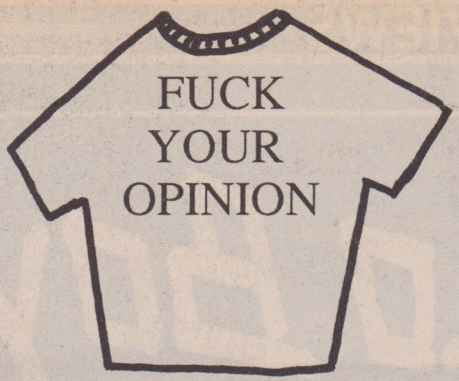

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Zero Boys

Toxic Reasons

The following brief discussion took place in Leoncavallo hall in Milano, Italy, in May '88. Joining Enrico Cadena were Paul Mahern and Voss of the Zero Boys, as well as Bruce, Fefo and J.J. of Toxic Reasons.

MRR: What do you think about this tour?

Paul: There's a lot more cooperation between the bands and the people here than in the US.

MRR: A lot of difference between US and European shows?

Bruce: Definitely. Where we live, after a couple of shows there's always someone who ruins restrooms, so the club owner says no more punk rock.

Voss: We do have a scene, but it's not alive at all.

Bruce: Radio stations, they never air punk bands, all you listen to is John Cougar Mellencamp, and the music press in general keeps saying punk is dead, but it's over ten years they've been saying that.

MRR: Fefo, do you have a work visa to stay in the US?

Fefo: No, I have a tourist visa. The immigration people knew I was working there, but I'm going to be married with to an American woman. J.J. was illegal too...

J.J.: Oh yeah, then I got married, legally my wife supports the family, but I'm doing it. They (immigration officers) always do a lot of tests on me... blood tests...

MRR: Paul, do you sing in another band?

Paul: Yes, Datura Seeds, I play guitar and sing for them. They're pretty different from Zero Boys. Voss is playing in another band too, they're called Jot.

MRR: What doest it mean?

Bruce: Jesus On Toast (laughs).

Voss: No, that's not the real meaning, it doesnt have a meaning.

Paul: Musically they remind of Red Hot Chili Peppers, but in a more punk vein.

Voss: Yeah, Chili Peppers and Descendents.

Paul: They're on a compilation called Black Brittle Frisbee, together with Datura Seeds and Sloppy Seconds.

MRR: Paul, you used to run Affirmation Records, right?

Paul: Yeah, too bad it went under. It was the distributors' fault, they didn't pay back.

MRR: You even printed the CCM/ I Refuse It cassette for US consumption.

Paul: When I did that I covered the expenses to do it with the selling. When Vicious Circle came out in '83, the selling was so slow. Now, the Toxic Shock repressing sold 2,000 copies in 2 weeks; it's crazy.

MRR: I heard you have a couple of Putrid Fever songs (Fefo's first band in Italy) on the Toxic Reasons' Dedication album.

Fefo: Yes, they were unrecorded Putrid Fever songs.

MRR: Paul, talk about your studio.

Paul: Hit City studios, Idont own it, I work there as engineer.

MRR: Only punk bands get recorded?

Paul: No, we do everything: metal, commercials, soundtracks. The most satisfying recordings were the Raw Power and CCM ones. I did back-up vocals for them.

MRR: How is it being a daddy and touring the world?

J.J.: I have a 4-month-old baby and I miss him a lot.

MRR: Do you think it's a challenge to be in a punk band?

Bruce: Leaving your wife and babies at home, no sleep for days, just to be here to entertain the audience, that's a big challenge.

MRR: Do you think you're an entertainer like the Rolling Stones?

Bruce: (upset) I'm not here to change people's minds, like "convert to punk rock." Why should I convert punks; they're already converted. All they want is entertainment. Everyday problems still live outside these graffitied walls.

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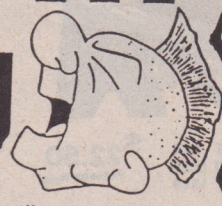

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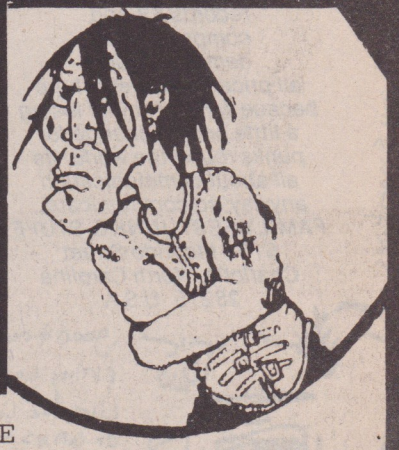

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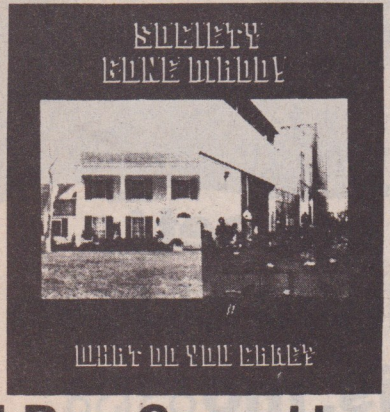

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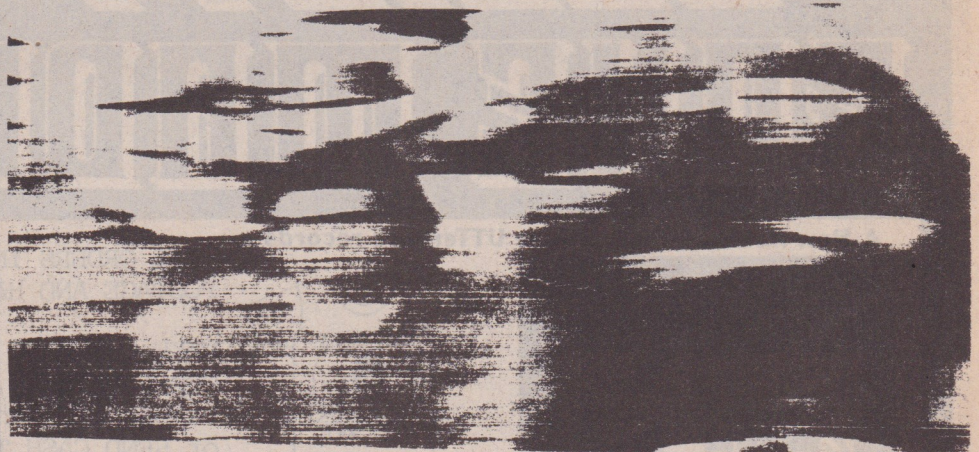

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public humiliation

PUBLIC HUMILIATION was recently interviewed by Terry Ryan in the front room of his new temporary residence. A brief description of the band: Paul, vocals and head goonasaurus. Mark, bass guitar and back goonasaurus. Kelly, drums and goonasaurus feet. Kelly did not make it to the interview, which was probably a good move since the first 45 minutes was a total disaster. To give all of you people a description of the events that took place, you must first stick your wet fingers in a light socket and then read the following excerpt:

P: Whoa, MTV Raps

MRR: If you were involved with a pickle slaughter and suddenly there was a dumptruck that fell into a pool of quicksand, how many cheeses can you cram into a fish bottom before it will swallow an elephant named Charlie?

M: Barbara Walters.

P: Can you turn up the television?

M: No comment.

Eventually we went to Carl's Jr. and I received the P.H. interview that I had been waiting for.

MRR: Since Paul lives in Riverside and Mark lives in the Oakland area, do the geographical arrangements make things a little difficult?

M: Yeah, mostly because everyone thinks we are either from the East Bay or Pomona. We would kill each other if we hung out together all the time.

P: If we didn't live so far away we would have broken up by now.

MRR: Does the distance between the two of you slow down the projects that you want to put out?

M: If you live two miles away from each other and someone's fucking up you can show up and ask, "What's the problem?" and get your situation straightened out.

P: Not necessarily. When you lived here we had the same problem.

M: But it's worse now. At least when we lived closer we'd hang out for 8 hours and get 2 hours of work done. Now, we call each other and talk for about 15 minutes once or twice a week. We are already at a very slow pace as it is. We are not very good musically and we are not very serious. I like having a person to bounce ideas off of. It's like yelling at the television set without three other people there to build upon what you are yelling about.

P: We're at the point where we need energy from outside sources. Which is a terrible place to be but... we are there. It's taken so long to get this album out. It scares the hell out of me knowing it's been three years since we started working on it.

M: Two years at least. Some of the songs on the LP it all started when I was five are two years old and the rest are at least one year old.

MRR: So nothing on the LP is new?

M: Right, well, to you and me and Paul and the rest of the members of the band it is old, but if you haven't heard it, then to you it's a new experience.

P: Our jokes are two years old and people still don't understand them.

M: Making the record has not been a back-breaking moment to back-breaking moment kind of thing. We are comfortable with our disorganization. It's not like there is going to be any record company saying "You didn't get the record to us on time. We are going to drop you!" So it takes two years to put out a record but there are no outside pressures. It's all internal bullshit, but it's not like we're missing out on anything.

MRR: You want no pressures from a record company but need energy from outside sources?

M: If we get 20 letters from making the album, so what if we spend $3,000. Twenty letters could push us on to making the next album. If there's a couple people out there that are going to give us feedback, that means that we are making sense to someone.

P: You might look at it like "Once you guys get popular then you'll be into touring and albums and everything," but the idea here is ideas. We like to see our ideas go places and have effects on people. It's not like we want to hear, "You guys are the greatest! Keep going. Keep going. Keep going." We'd rather hear, "You guys are weird." We want to have a spot somewhere because we have ideas.

MRR: Is there going to be a tour along with the release of the LP?

M: Maybe a living room tour, playing the houses of the 20 people who wrote us. Just to meet people! There will be none of that 8 shows in 7 days trip. We'd rather follow the California Angels from city to city or go to Yellowstone National Park for a week. Two shows every two weeks, and stay at campgrounds; that's what we get out of the band. It's not purely the music. The music would be a catalyst to get us to Yellowstone cuz it's someplace we want to go to anyhow. We'd like to be on top of everything and let the music take care of itself.

P: Yeah, let it take care of the bad study habits that have finally caught up to us.

M: We're taking school more seriously.

P: I mean as far as the band, we have bad study habits; lyrics, music ideas, etc. We're so backlogged that if you looked at the band as being in school, we would be three years late for a term paper and at the same time working on a project that is due next week and on a project that is due next year all at the same time.

MRR: And I suppose that different things have happened to different members during this time?

M: Paul and I dropped out of school. Paul went to Israel. Kelly kept working at various places. He pretty much stayed in the city. Dave joined the Air Force and then quit, joined the Navy and then quit, but he's still in New Finland cuz his wife is in the Navy and she is stationed out there. Eventually Paul and I decided to go back to school, and that puts us pretty much up to the present.

MRR: Does Kelly return your phone calls?

P: Uh-oh.

M: Nnn... sometimes, sometimes, sometimes, sometimes, sometimes.

P: Kelly resents us because Mark and I see eye to eye so often.

M: Paul and I have the same ideas and are the only ones who have put money into the band.

MRR: Is Kelly along for the ride?

M: Yes and no.

P: But he's having fun.

M: He's not along for the ride, cuz he started out as a rent-a-drummer. For two years, everytime we'd play he'd say, "I'm only playing until you guys get a drummer," and after every show he'd say, "I'm quitting. I'm not playing next time!" and we'd say, "You're fired! Fuck it, we're getting a new drummer." But somewhere down the road Kelly discovered that he liked what we were doing.

P: Things have changed in his preference and in the future there could be a big problem. He might not like the musical changes at that point. We hope that we will be financially stable enough to reward him with thousands of dollars.

M: Kelly is the best musician in the band.

P: He's the only musician in the band.

MRR: Will the band ever break up?

M: The most likely thing to happen is for Kelly to finally get tired of us, and then Paul and I will do Couch Flambeau covers.

P: We'll both play drums only.

MRR: Have you been working on advertising and merchandising?

M: Public Humiliation tights.

P: One year we might do billboards. Just a billboard thing. No interviews. No music. Just billboards.

M: We were going to do Tone Loc videos four years ago.

MMR: Any final comments?

P: When we're on top laughing it'll be fun cuz it'll only last five minutes.

These guys have tons of stuff (videos, records, tapes, etc.) for sale. Interested parties should write to Goon Records/ PO Box 5892/ Orange, CA 92613-5892

SEVEN MINUTES OF NAUSEA

Seven Minutes of Nausea probably aren't one of the more well-known bands in Australia mainly because of their so noisy sound and the very short songs. All these things makes the Australian punks not too interested and keeps 'em away from their gigs. But who cares, Seven Minutes of Nausea are one of the oldest bands involved in the so-called "noise front" and so far have proved to us that they aren't any kind of silly ignorance band with crap lyrics. In fact, Seven Minutes of Nausea are one of the most open-minded bands of the noise core and real underground scene. So before you start thinking lots of bad things about 'em send a letter to these guys and ask about their lyrics and stuff. Anyway 7 M.O.N. are two brothers, Mick: guitar and vocals, Scut: drums. Most of their previous interviews are answered by Mick but Scut visited Athens the summer so I decided to make a straight interview with him. So let's see what he said. All questions by George (Screaming For A Change) 'zine.

MRR: When did you start the band, and what kind of band was Seven Minutes of Nausea in the early days?

7 M.O.N.: When the band formed in 1985 we originally played "rock and roll." After a while we decided to play faster. In late 1985- early '86 we had a few fast songs. In which ones couldn't play with a rock 'n' roll beat one day. Mick and I decided to play as fast as short and noisy as possible. We then recorded Karens Edge tape in 1986.

MRR: Has your name any real meaning and has anything to do with your music or something?

7 M.O.N.: The name "Seven Minutes of Nausea" has no real meaning. The name "Nausea" occured because when we formed the band I was reading a book by a French author Jean-Paul Sartre called Nausea. Some people say that our music makes them nauseous after 7 minutes.

MRR: How many gigs have you played until now?

7 M.O.N.: We have only played six gigs in Melbourne the last being in 1987.

MRR: Why so few?

7 M.O.N.: The main reason is because Melbourne punks never liked our music and they couldn't slam to it. They were also upset because the music didn't have any melody. Gigs were a big problem because of the ego's of other bands. The stupid attitude of sound checks, mixing, etc... and problems with transport. The band will never do gigs again but will only record music.

MRR: What have you released until now. Why did you have so extreme political lyrics and are you going to write more personal ones in the future?

7 M.O.N.: The bands has a few tapes out. Karens Edge, Nomad, etc... There was a tape done in 1985 called Harry Dean Suicide, which is not noise, but the music was getting faster. The Karen in Karens Edge is a friend of Mick's. The lyrics were very political because we were tired of the self-obsession of many bands lyrics, expecially Henry Rollins and Black Flag. We talk about politics because politics effects me everyday; what the government is Australia decides to do (i.e. ID card, etc.) has a big impact. Also international politics such as U.S. foreign policy, the process of Glasnost in U.S.S.R., etc. also affects me and my world. In the later tapes the lyrics are becoming more personal, but we stilll talk about politics. Basically we write what we feel like writing about, this may be personal or political.

MRR: In the beginning you made all your recordings in a small tape recorder, the same thing is still happening now. Did you go to the studio only for EPs? How much did you pay for your last studio recording?

7 M.O.N.: The early tapes like Karens Edge were recorded on a small tape recorder. We decided that since anyone should be able to express themselves and play music, anyone should be able to record their music without paying a lot of money for a studio recording. We only went to a studio to record the EP and then to record the flexi (from Japan), oops sorry I forgot the remixes we made for your release. Because a better quality recording was needed to press a record. We have done some more studio recording earlier this year because we wanted to do a few special things on tape, which you can only achieve in a studio using an eight-track recorder. But we still continue to record on a small tape recorder at home, mainly because it is cheaper. Our studio recording (e.g. the EP) cost about $1A50, including the master tape. Not cheap.

MRR: What do you think about the "fun" noise bands we see lately -- Do you think it's another fashion? How do you feel when people say that 7 M.O.N. are another joke band?

7 M.O.N.: Noise, like everything, is becoming a fashion. If bands want to play noise for fun and have stupid lyrics that is their decision. And of course if people pay money to see and listen to them, well it's their money. Seven Minutes of Nausea isn't concerned about other people's attitudes about our music. If some peope can't or don't take it seriously, I'm not worried because I know there are people who do understand and appreciate our lyrics. The band does its own thing; if people like it, good, if not, I'm not worried.

MRR: Do you have I.D. cards in Australia yet? How did the people react when they heard about it?

7 M.O.N.: No, there is no I.D. card in Australia as of yet, although the government tried to introduce one. Fortunately the peope said no to the goverment and the I.D. card system didn't proceed. I.D. cards are dangerous because the police, bosses, bands, loan companies, etc. can use it against you.

MRR: How much time did you take to record your own EP and any remixes behind of other tracks?

7 M.O.N.: When we recorded at the studio we did so on a eight-track tape. Two of these tracks were used for extra noise, which were mixed together later. The mix is done very quickly as is the recording. The EP (336 songs) took five hours for sound check. (No more sound check.)

MRR: Who's was the idea for the EP and flexi?

7 M.O.N.: The EP was Matthias (TN Records) idea, so we agreed to do it. The same with the flexi from Japan. Mick writes to a guy called Takio, who suggested to us to make a flexi. I'm not sure what his record label is called.

MRR: Who writes the lyrics, answers interviews, etc. for the band? Are you involved in any other activities apart from the band?

7 M.O.N.: Mick and I are brothers (interviewer's note: the brothers of noise -- ha). We both write lyrics, while Mick does all the corresponding, covers, etc. I mainly play drums. Apart from the band, I am involved in a number of other activities (apart from working) these being local politics (I stood as

a candidate for local council last year), youth homeless (I am involved with a group of people trying to set up a youth refuge), emergency accommodation for homeless people (I helped establish this service, which now has three houses for homeless people). I also do a lot of reading and some writing.

MRR: 7 M.O.N. has become more well-known in the past year, why has this happened? Do you like the idea of being famous?

7 M.O.N.: I don't know why the band has become more well-known in the past year. Mainly because Mick has done a lot of interviews, so people are becoming aware that the band actually exists. Personally, I don't like the idea of being "famous" because of the expectations people have of you and the music. Also, I don't like the idea of influencing other bands because they should be doing their own style and sound. I would prefer that the band continue to do whatever it feels like doing (e.g. noise, rock 'n' roll, experimental, silence) and if people wish to write to us and listen, fine. Mick and I hate the idea of rock (punk) stars. The main idea is that anyone can do music; if people hate our music, instead of being negative and just criticizing us, they should do their own band. No noise stars.

MRR: Well, you don't like influencing, but where do the general influences of 7 M.O.N. come from? What bands do you prefer to listen to?

7 M.O.N.: When we started to play noise, the main influences were LARM (musically and for me politically), RAPT and later on BRIGARDLO ODLO (from Brazil). These days we are not influenced by any bands, because we have now developed our own style and ideas. The bands I listen to (mainly, non-punk, hardcore, noise bands) have no influence on my lyrics or the music I play.

MRR: This year you visited Europe. How do you find Greece? Why didn't Mick come with you? Will you make any recordings with people in Europe?

7 M.O.N.: I am in Greece for four months now and I travel through Europe (including Turkey) I am very much the tourist at the moment. Greece has been okay so far, although I always get nervous when I see plicemen with their sub-machine guns. Language hasn't been too much of a problem (I'll learn Greek too...). Mick wasn't able to come because he didn't have any money (note: Mick plans to visit Europe next year). Hopefully in Europe I'll be able to do some recording with friends there. I have already done one tape here in Athens. Noise is international.

NAUSEA

MRR: Do you receive many letters from a lot of countries and which countries have the most contacts?

7 M.O.N.: Mick is in contact with many people around the world. At the moment most contact is with Greece and Poland. We also correspond with UK, Yugoslavia, West Germany, USA, Ireland, Peru, Japan, Phillipines... Personally I find it more interesting corresponding with the more "obscure" countries like Peru. It's good to see people play punk, hardcore, noise music in most countries. I am very interested to see if there are punks in India -- I hope so.

MRR: Do you think it's positive finally to correspond with bands around the world (e.g. European and international noise unite)?

7 M.O.N.: I think it is always positive if bands correspond with each other. 7 Minutes of Nausea write to a few bands and it is always ready to do a project with any bands we are interested in. For example, 7 M.O.N. release a split tape with the Greek band SOUND POLLUTION (note: 'Industrial Suicide' now). If other noise bands want to write to us and be friends fine. We are always prepared to talk to people with similar ideas.

MRR: Future plans?

7 M.O.N.: In the future the band plans to continue with playing music and writing lyrics. I am not sure what the music will sound like. But the lyrics with be serious (politics and personal issues). Hopefully we can release more records if we can get help to organize it. One day the band would like to release an LP with about 2,000 songs. Then again the band may cease to exist next year. Once it becomes boring and no fun, the band will finish. We of couse plan to develop musically (that is not better musicians, but different and new music ideas). We do not plan to play gigs or tour. The band will play noise for now. Anyway watch out for out split EP with ANAL COUNT (US) out probably in October from Total Noise Tapes & Records.

MRR: Anything you'd like to say?

7 M.O.N.: My last words are thanks for the opportunity for the interview and a big thanks to everyone in Greece who have been very helpful since I have been here. Also, thanks to everyone who is interested in noise and has corresponded with us, especially the guys from Poland where postage is very expensive.

7 Minutes of Nausea c/o Mick Hollows/ 16 Laird St./ E. Croydon, Vic. 3136/ Australia

I released the new tape of 7 M.O.N., which includes 705 trax & anyone interested can send one 30-minute blank tape and 2 or 3 IRCs to the following address: Screaming for a Change zine c/o George Mamalis/ Gripari 13/ A Pattisia III 41/ Athens, Greece.

XXY

Kenny Nobotte/ vocals, Keith Kaos/ guitar, Mr eye/ bass, Nick the Yak/ drums, Tama Emu/screams. Formed in 1989. 1 Track available on the 2nd comp put out by Dead Issue Records.

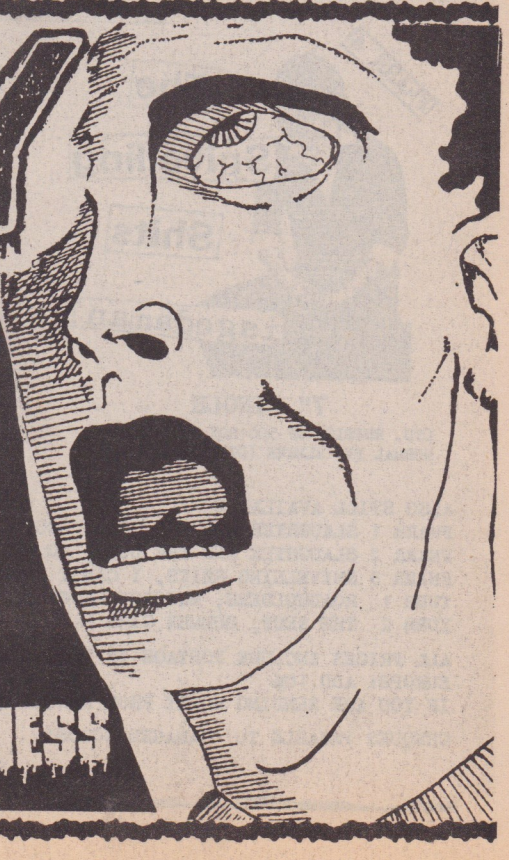
XXY-1 band that does not preach or for that matter give a shit about song meanings. Sure, we dig the tunes a lot and put thought into some songs, but we are here to put fun back into music. And being in NY, that's very hard. We're searching for an audience and may have to come to Cali to find it. As of this writing we're gearing up for our third gig to celebrate our tune being on a new comp LP from Dead Issue Records. Our first 2 gigs left us banned from two Staten Island clubs (Staten Island is kind of the country of NY's 5 boroughs). Our singer Kenny stripped totally naked at each gigs' conclusion, and our ape-suited drummer accidentaly (?) wrecked 2 mike stands while fighting a 6 foot Godzilla. Sure, we have a stage show, but honestly we are not trying to rip off GWAR, HAUNTED GARAGE, or the SERIAL KILLERS. We just do what comes to mind the day of the show. We are mainly influenced by the shit we grew up on: DAMNED, PLASMATICS, WEIRDOS, GG ALLIN, etc. though our few fans tell us we sound nothing like any of them. NY sucks unless you can get a night gig at CBGB or the Pyramid or the Lismar. Matinees are usually packed with 14 year olds who were watching the Love Boat when we were at shows. Anyone that young can, but doesn't want to get into OUR way of having a good time. For information on this project, and how to get the Dead Issue Records comp write to... XXY/27 Hillcrest St/ Staten Island, NY 10308.

Here's the words to our new toon about some dude that fucked our drummer and vocalist over in their last band:

'Die you backstabbing fuck' (Please note that this song was written to get our aggression out on this asshole.)

Die,die,die, you backstabbing fuck
(1 more x)
d-d-d-d-d-d-die!!
d-d-d-d-d-d-die!!
d-d-d-d-d-d-die!!
you fuck-uh-uck uh-uck
(repeat that whole deal)

Our other songs are: November Criminal, Goodbye, Sneaky Little Bitch, He's Free Now, Please Eloise, XXY, and Highway 69, Courageous Clap & Minute Muff.



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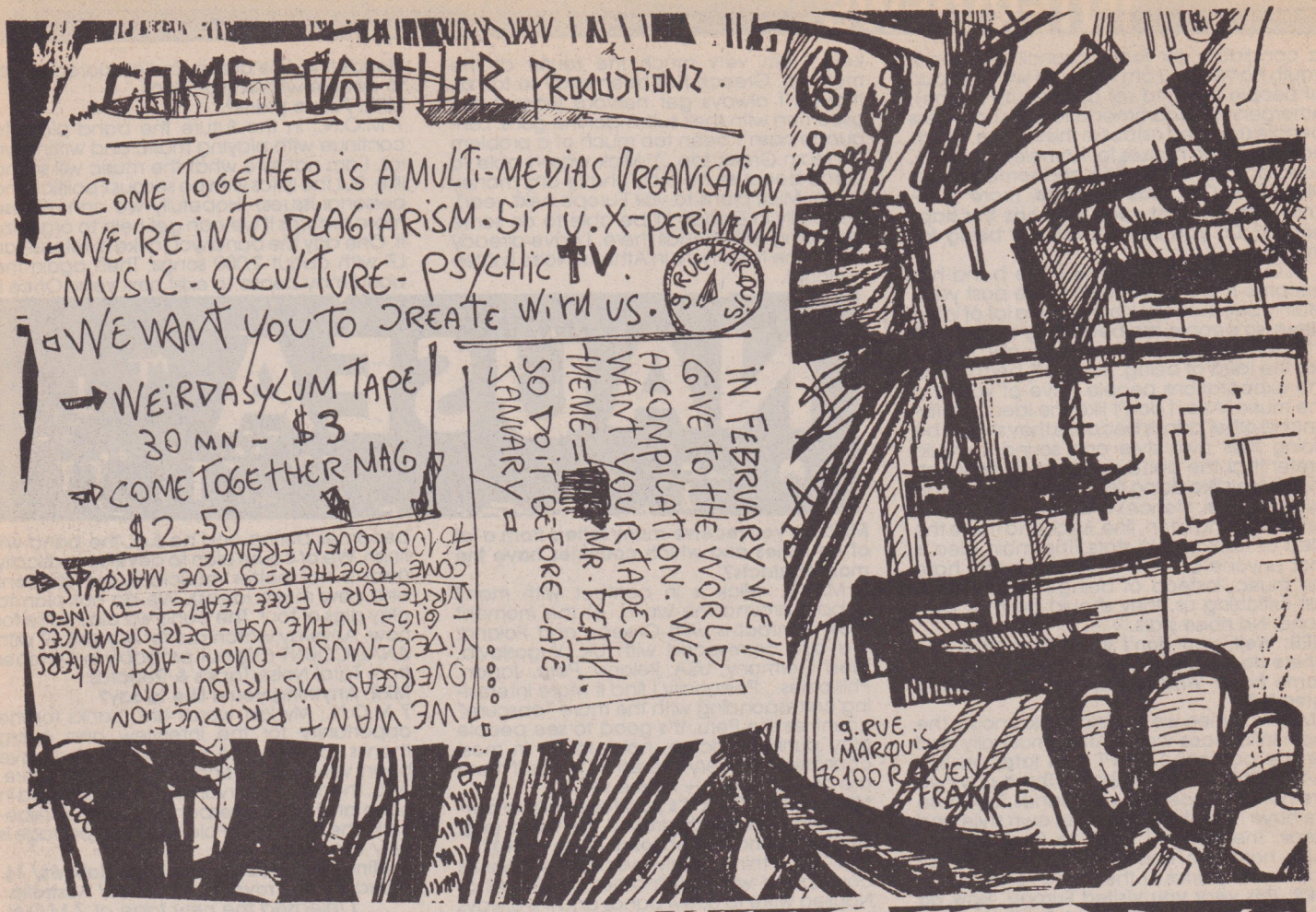

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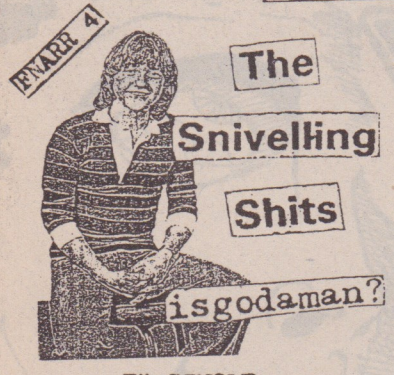

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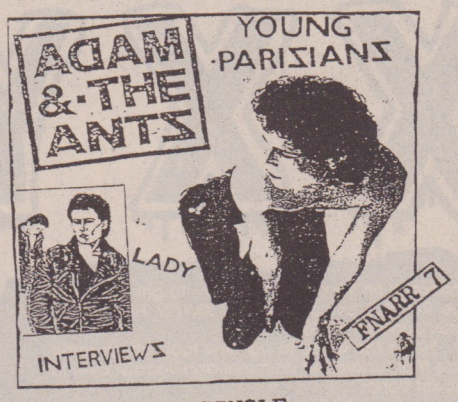

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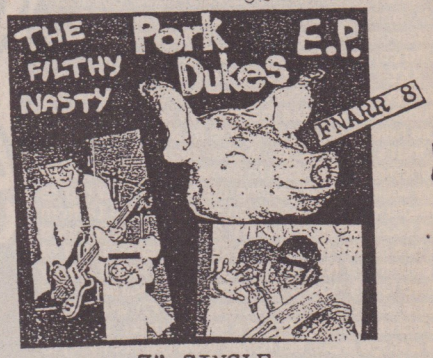

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VERDE NÃO DEVASTE

COLERA

MRR: "Verde: Nao devaste.'" (Green: Don't waste it!) is the new Colera album. What's the content of this new album?
Redson: This album has new things that Colera never showed before. It has ecological ideals, more musicness (like the songs "Presidio Zoo" and "Don't waste it") and more quickness (like the songs "R. P." and "Viva a N. G."). About the ideals, this album is for animal rights, for human rights and life rights in general.
MRR: Is Colera the first Brazilian straight-edge hardcore band? Is Colera a straight-edge band?
Redson: Yes, Colera is.

MRR: Why did a change occur in the Colera line up?
Redson: The change was caused by personal problems between the bass player and the rest of the band during the tours. His postures and atittudes aren't coherent with the rest of the band.
MRR: What are the main changes with the introduction of the new bass player?
Redson: Musically, we are the same and ideologically, now, we're identifying with ourselves because the new bass player is a person who thinks like us.
MRR: What's the Colera political position?
Redson: We're a non-political band.
MRR: Is Colera an anarchist band?
Redson: No!
MRR: Is not "EAEO" an anarchist song?
Redson: Yes, but it doesn't mean Colera is an anarchist band. Colera is a band who speaks about liberty. I think anarchy is a perfect life style and the man is not a perfect being, then anarchy is impracticable.
MRR: You have your own label, "A. Indie Records." How is support for an alternative label in Brazil?
Redson: Is very difficult. We're working hard, distributing zines and tapes around Brazil, 'cause the records productions are very expensive.
MRR: Why did Colera record their new album on another label?
Redson: 'Cause we don't have enough money. Here, the economic situation is bad and we preferred to record on another label, also honest and independent.
MRR: What are the plans for the next year?
Redson: The new album will be ready in September/October and after this, we will do an ecological tour through Brazil. With the money we will collect, we intend to do a new European tour and maybe a tour through the United States.
MRR: What do you expect to find in the U.S.A.?
Redson: A lot of Americans... (Ah! Ah! Ah!)
MRR: What Brazilian bands really call your attention?
Redson: Bands like DEVER DE CLASSE (from Salvador), TUBAROES VOADORES (from Rio de Janeiro), SHIT (from Brusque), NAUSEA (from Sao Paulo), CAMBIO NEGRO (from Recife) and many others!!
MRR: And what about veteran bands like LOBOTOMIA or RATOS DE PORAO?
Redson: There aren't interesting things about them.
MRR: A last message... ?
Redson: I hope people continue on the scene with their bands, zines and gigs, small as their scene may be.

RHYTHM COLLISION

RHYTHM COLLISION, as interviewed by Jason "Let me sleep till noon" Baim in a house somewhere in Agoura, CA. The band: Major Collision - Guitar, Vocals; Kidd Collision - Bass, Vocals; Skin Mangler - Drums

MRR: Tell me some history about the band.

Kidd: Well, we're from Agoura, California, and we've been friends for years.

Major: Yeah, we used to hang out with each other when we were in middle school and put tacks on our teachers' seats — it was a blast. As soon as they'd sit down you could hear this scream across the school. Sometimes we'd get suspended, but it was worth it.

Skin: I became interested in playing drums, so I went out and got a kit one day. A few months later, Major bought a guitar and Kidd bought a bass. We thought it'd be cool if we could do covers of our favorite songs, so we started to teach ourselves to play. At first it was pretty awful because we didn't know anything about being in tune, but then one magical day we discovered tuners! And our lives changed drastically.

MRR: How long ago was this?

Skin: About three years ago.

Kidd: We would have parties in our garages and we would play all covers of our favorite bands. None of the people at the parties could really relate to us because they'd never heard of any of these bands — but it was still a lot of fun.

MRR: What are your influences?

The Collision: Bands like the Clash, S.L.F., 999, Chelsea, Damned, Sex Pistols, Ruts, Vibrators, etc.

MRR: Would you say you sound like a 1977-type band?

Kidd: To a certain extent, yes, but we're not like a clone band of 1977 punk — that would be really restricting. We definitely have our own sound.

Major: I think our music is really raw and aggressive, but at the same time it's catchy enough so that it can reach a larger audience.

Kidd: You don't have to be a punk to relate to our songs. We're kind of pop-punk like the Buzzcocks, only harder.

Major: With more punk than pop.

MRR: Do you guys play a lot of gigs?

Skin: Well, we're starting to get a lot of gigs now, but at first it was really tough. We used to play a lot of cheesy clubs with bullshit glam-metal bands. You know, the kind where you can't tell if they're guys or girls.

Major: But it was okay cause we used to rip off a lot of their equipment — they've supplied us with most of our mikes and cords. (Thanks a lot, boys!)

Kidd: I was looking in Bam magazine the other day, it's really entertaining — there's all these full-page ads for glam-metal bands, only they look so much alike that it could be the same band in every ad, only in different poses with different wigs on.

Major: They're pathetic — one guy came up to me in reference to the 999 sticker on my guitar and said, "Cool Satan sticker, dude. Where did you get it?" I didn't even bother to waste my time explaining to him because I didn't think he had the brain capacity to understand anyway.

Kidd: We recently started to get some real gigs thanks to the persistency of the Skin Mangler. He's like a terror on the phone. He harasses people constantly until they let us play.

Skin: Yeah, that's how we got our first real gig. There was a Bad Religion show and they needed an opening band. The promoter had about six bands who wanted the slot, but he chose us because after playing back his answering machine he said ours was the only band he could remember. I don't see how he couldn't. I left about thirty messages! Since then our EP has really helped out a lot; we've received a lot of positive feedback.

MRR: Tell me about the record.

Major: It's a five-song 7" that we recorded in May at Radio Tokyo; produced by Richard Andrews. It's on Collision Records, which is our own label.

Kidd: We did everything ourselves with some help from my girlfriend Marcie who did the photos and the artwork for the sleeve. We printed a thousand copies and sales have been going really well because of reviews we've received in fanzines like MRR, Flipside, Ben Is Dead, etc.

MRR: What are your songs about?

The Collision: Different things like the music we like, girls, having fun, loansharks, household appliances, fruit, pajamas, 55mm camera lenses — you know, the basic things that affect everyone.

MRR: You guys seem to have a good sense of humor. Is that reflected in your songs?

Major: Yeah, definitely. We also write songs about serious things but it's always done with a positive outlook. I mean we like to have fun and get the most out of life. Our songs reflect that. That's what "Didn't Know" is about. It's about coming to the realization that the most important thing in life is enjoying yourself, doing what you want to do and not getting sidetracked by all the bullshit like jobs and other things that you think you have to do or that people say you should do. It's like when you're young you have everything, only you don't realize it 'cause you get caught up in the rat race of daily life. But every once in awhile you got to stop and realize that what you have now, youth — and all the things that go with it is more important than anything else.

Skin: I think a common theme that our songs have is the spirit of fighting back. It's like, if you think something is wrong it's up to you to take action and change your situation.

MRR: What's "Pictures on My Wall" about?

Major: It's basically about the relationship between men and women with reference specifically to my old girlfriend. It's like when you get into a fight, you're mad enough to break off the relationship, but after a few days, when you see her again, she's so beautiful that you just forget about the whole fight. It's like her beauty has a power over you that you can't stay mad at her.

MRR: What's "Underground" about?

Skin: Basically, it's just about the music we like, "alternative/punk" or whatever you want to label it. It just says that we hate most of the shit that's played on the radio.

Kidd: We also have another song called "Sounds All Right To Me," which is kind of along the same lines, but specifically about the feeling you get when you listen to a great song. It's like you get chills down your spine.

MRR: Where'd you get your name from?

Skin: We took it from a Ruts album, actually Ruts D.C.

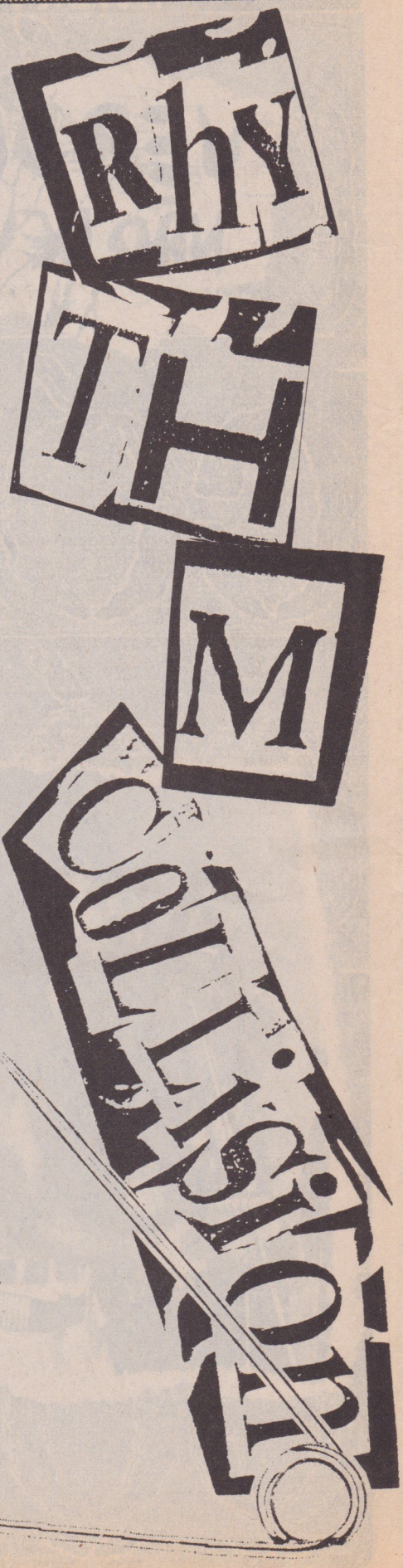
MRR: Uh, what are your plans for the future?

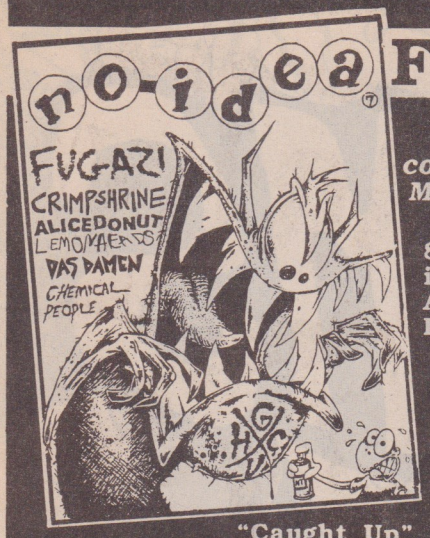
The Collision: We hope to get signed and continue to make records, tour, meet people, do laundry, collect stamps, bake pastries and have fun.

MRR: Anything else you want to add?

The Collision: Yeah. Be nice to old people, look both ways before crossing the street, never trust a hippy, floss twice a day, and BUY OUR RECORD!!!

Write Rhythm Collision at 28951 Marlies St./ Agoura, CA 91301.





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Hard-Ons

This interview took place with Ray, the Hard-Ons bassist and appointed spokesman, a little while before they played their Nov. 17th show at Gilman St. Ray was suffering slightly from a cold and seemed tired (as did the band as a whole) but was still quite enthusiastic to do the interview. The interview turned out more relaxed than I had expected. Gathering from their art, lyrics and music I thought there would be a lot more looniness and mayhem in store. Also, my preconceived notions of being constantly interrupted by adoring members of the female persuasion were dashed when the only vocal fan we encountered was one of the members of Poison Idea. Overall, the band was well-behaved and quiet. My friend Tobias felt this might be because, in his opinion, drummer Kelsh was probably brain-dead—a hypothesis that even Ray didn't deny when he said in reference to Kelsh: "He only has around three brain cells to rub together." Following the interview's conclusion, Ray, Blacky (guitarist), Tob and I went to eat pizza at Cybelles. After dinner, the Hard-Ons hopped on Gilman's stage to play to a very enthusiastic, hyper and happy crowd.
–Dev

MRR: How's your tour been going so far? Where have you been playing and stuff?
Ray: We started our tour in Europe. We did a lot of countries there in two months and then we came to America, landed in New York, and did a 13-gig tour on the East Coast. The gigs have been going good when we play them but there's been some fuck-ups so we've had some shows canceled and we've lost a lot of money because we've hired a van and equipment and we can't pay for them because we didn't play the shows. We got to L.A. about three days ago and we did a show at the Anti-Club in L.A., and then last night we played at the I-Beam in San Francisco and this is our third gig. We've got 20 or more gigs to do in about a month's time and we leave to go back to Australia at about Christmas time.

MRR: You were on Taangl Records; are you on SubPop now?
Ray: No, what they're doing is we have a 10" split record with the Stupids which we recorded while we toured Australia a couple of years ago and SubPop distributed it. I don't know how that works out but Waterfront Records gave it to SubPop to distribute. Otherwise we have no connection to SubPop except the agency called Terminal Booking has some connection with SubPop Records. I think they handle some Seattle bands but that's about it. Otherwise we have no connection with SubPop. In fact none of us even listen to any SubPop bands, we don't even know what they're like. We went to see Mudhoney a while ago. I mean SubPop bands are very popular but like we're kind of in the dark about them. We don't know what they're like at all . The only thing we know about them is they got long hair.

MRR: Some of your lyrics are almost abstract and avant garde... how would you explain, for instance, "Suck and Swallow"?
Ray: Ah right, it's because like for that song, our drummer wrote that song I think, they have totally no meaning. The words come together at the time. We go into the studio to record the song and sometimes we have no lyrics for them at all. We have no set lyrics so we come up with something at the time, we place a lot of importance on a lot of our lyrics. But a lot of our lyrics don't mean that much at all. They're just like you said, abstract things put together. "Suck and Swallow", totally useless words. They have no meaning at all.

MRR: What aren't you influences?
Ray: What aren't?

MRR: Yes.
Ray: Uh... reggae, disco, funk music, rap music, uh, straight edge. I suppose L.A. style glam rock, uh, crust core, hair spray core, a lot of different things actually. But we do have a lot of influences and a lot of other things.

MRR: What are some of those?
Ray: '60s pop music, '70s heavy metal...

MRR: Some older Australian bands like Radio Birdman?
Ray: Yeah, Radio Birdman a lot, and the Saints incredibly. When we first started we based our band around the Saints, Ramonés and the Stooges. We're really heavily influenced by the Saints. Have you heard their first album? I think it's really intense. I find the intensity of that record like unbelievable. The sound is so full and the guitars are way up and everything. We're just big fans of the Saints.

MRR: In Australia you're considered a punk band but not like in a punk scene, right? You play with Asylum and other bands like that?
Ray: That's right. In Sydney, Australia, where we come from, there's no real hardcore scene, where as Melbourne, where we used to play with bands like Vicious Circle and other bands, has this very closely knit hardcore scene. They had their own little scene happening with their own sets of beliefs and ideas and all their ideology about all the hardcore ideas that were more up to date with the things happening overseas and stuff like that.

Like four or five years ago we were in Melbourne and there would be a lot more play to as diverse a crowd as possible. A punk band in Sydney was usually on a four-band bill with other punk bands. There was a punk scene in Sydney, people with mohawks and stuff like that, but we never fit in because we didn't look like them, and we have a very melodic edge to us. We used to play with everybody, but after a while we were able to headline our own gigs and we were giving support to bands like Mass Appeal and to a lesser degree the Spunk Bubbles as well. There was a totally new scene happening and that was like the first hardcore scene that Sydney had. So that was really good. The gigs would always be packed and there would be absolutely no violence. When we used to play we used to always make sure, like if there was gonna be any skinhead troubles we'd hire people to throw them out. We'd also have a lot of all-ages shows.

At the time the punk scene in Melbourne was more of a positive scene with people who cared about the scene. Sydney, however, like anyone will tell you, was really bad with violence and badly organized gigs. You'd turn up and you'd be intimidated if you didn't look like a punk rocker and all that kind of stuff, and we got that a lot because we didn't look like that, plus having three different races in the band didn't help the band's cause as far as going over with the punk circle. But because we played faster and better than these other punk bands our popularity grew. That's not to be arrogant. We just practiced for a long time. We practiced for two years in the garage before we played a gig.

It was good that the Hard-Ons and Mass Appeal got more popular because when we played shows we'd always play better shows. There'd be no violence 'cause we'd always stress this on the flyers and stuff. No violence, no Nazis at the show and stuff like that. You'd go down the road to see a punk band and get you head beaten in for having long hair or something. Our shows were really good and out of that a good scene developed, but now it's dead.

At the moment there's nothing. Now it's so generic and all the bands that are coming up are so disappointing because they're just bam-bam-bam thrash. They're not developing new ideas. Mass Appeal have gone on to become such a fantastic band, their new album just got out and it's going to blow people away. It's not hardcore at all; it's way intense. It's very influenced by Black Sabbath and even has influences like the Rollins Band or something. but it doesn't sound like the generic hardcore at all.

Other bands coming up are more

terested in fashion. Once upon a time the scene used to be very anti-fashion and you didn't have to have a mohawk; now it's like the casual look has become popular to the point that a cool American hardcore shirt and bandana and all that shit has become a fashion statement in itself. So at the moment the scene isn't very good. You go to New York or someplace like that – like for example we played there with Murphy's Law and we went down like a bag of total shit. Those kids, it was an all-ages show, it was about 400 people there, were all there to see Murphy's Law. They hated us, and Tim our manager, when we were packing up, came up to us and said, "I heard two skinheads talking and they said, 'They came all the way from Australia to make noise and on top of that they have long hair.'" You know, it's like were not going down with them at all.

I noticed in America the scenes and all the little cliques and little groups are very strong and don't mix very well. In Australia, like in Sydney, a lot of different bands play with all kinds of things. Like we've done shows with the Moths, which are like a psychedelic band. We've done shows with all different bands and usually they come off really well. So the hardcore scene is not really so pigeon-holed and stereotyped like it is in America. It's more diverse. I think it comes from the fact that Australia's more isolated and so when you go to buy a record in an import record shop you just buy what you like. You don't buy things beccause these guys are from New York and they're straight-edge or whatver. You buy a record that you like. I don't consider us to be a true hard core thrash band but we go down well if we do a hardcore bill in Australia. We play with different kind of bands, like Detroit a Stooges-type band.

MRR: I used to live in Western Australia. What I noticed that was weird there was that if this is Australia, how come there's all these British Petrol stations selling German Smurfs? Any hypothesis you can apply to this? A subversive plot perhaps?

Ray: I haven't any idea. That's a question I was totally unprepared for. It's a good question I'm sure, but I've got no idea as to how to answer the fucking thing!

MRR: If you couldn't tour with any band, who wouldn't it be?

Ray: It probably wouldn't be the Bad Brains, I'm sure, because they're so good we'd look like shit everynight. Actually, we played with the Bad Brains in Belgium and we went down okay, and they came on and they were phenomenal, but I think we did really well considering they were so good on that night. It was a festival in Belgium. There were like 12 bands but the Bad Brains took the honors that day because they were phenomienally good.

MRR: Is it kind of surprising to come from Australia and be so popular in Europe, touring all the time and the like? I mean you've played in Europe...

Ray: ...twice. Europe was really good. It was really depressing in Sydney because we played a show before we left to 24 people – no, more like 12, I'd say. That was really depressing because it was obvious that we'd been playing in Sydey for five years and the kids that were 17 years old will be five years older, that'll be 22 or something, and by the time they're 22 I guess they're sick of seeing the Hard-Ons. I mean they buy our records, but they're all, "We don't have to see the Hard-Ons every week," so they might go checkout new bands which is fair enough.

The problem is it's way hard to organize all-ages shows in Sydney. They're really hard because the gigs are organized by people who make money by alchohol sales because it's illegal to sell alchohol to people under 18. So what we used to do is hire a council-owned hall, pay them a deposit and put on a show with three bands. They would always be packed with kids under 18. It would always end up really good.

We also used to hire ferries and go around the Sydney harbor, and it'd be for all ages. There'd be a capacity of 200 people and they'd be the wildest times. The Stupids did it and when the Rollins Band came they would have done it, but they were banned by then. The councils also banned punk bands and that kind of thing from happening at their halls anymore. So if we do play to an all-ages show they're always packed, they're really good, but we don't get to play them so much. So the people that come are like the 27 people on a Thursday night. It's because the venues are closing down and stuff like that. That's why the scene in Sydney is really dead at the moment.

When we go to Europe everything's organized and it's so much better. They've got things like youth centers and community centers where the place gets a government grant to run gigs and they run on a no-profit basis. Which means they've got an allocated amount of money to put on bands. Like they put on the Hard-Ons and they pay us x amount of money and they provide us hotel and food and stuff like that. Then we play the gig, they give us the money and we go home. They're not there to make profit, they're there to put on a show for the community's youth. They've got a government grant to put the Hard-Ons on so they have to do this. So they write submissions for what projects they're doing and give it to the government and they say, "Here's the money, put on the fucking show for the Hard-Ons."

I think that works better. Stuff like that doesn't happen in Australia and that's a shame, that's why it's really dead. Young bands can't have a place to play. 16-, 17-year-olds, where are they gonna play? They don't get to play anywhere. It's also really hard to form bands if you don't get to see bands, and there's no place to see bands so it reallly sucks at the moment. I think that's a problem, the lack of venues.

MRR: Anything to wrap up with?

Ray: No, that's about it, except come and see us when we play, that's it.

NEW BANDS

Rock Stars of Love

Rock Stars of Love are Rock Star #1 on Instrument #32, Rock Star #3 and 4 on Instrument #6 and Rock Stars A through D on Instrument f.

MRR: Why are you people so secretive about your identities?

Rock * #3: It was an accident. We didn't want to be anonymous, it just happened.

Rock * #1: Once we adjusted to it, though, and admitted it to our families...

MRR: So, you're anonymous all the time?

Rock * #1: We're the band so underground even we don't know who we are.

MRR: What's all the christian stuff on the walls of your rehearsal shack? Are you religious at all?

Rock * C: No, we infiltrated this operation rescue anti-abortion group that meets down the street and that's where we get most of it; there and we send away for a lot of shit... We call 1-800 numbers and order crosses, blessed blossoms, sacred hankies, holy tracts and tiny green bibles in Spanish.

MRR: What do you mean you infiltrated operation rescue?

Rock * #3: We went to an operation rescue meeting originally to get weird christian noises for our next album: on our last album we put parts of Patty Hearst's Symbionese Liberation Army communique on one of the songs. Anyway we go to the operation rescue meeting and Rock * #2 started putting the operation rescue people on — pretending to be a hardcore anti-abortion person — Now Rock * #2 is friends with half the operation rescuers.

Rock * #2: I let my feminist friends in LA know certain things...

Rock * #3: Didn't you meet Randall Terry?

Rock * #2: Yeah, we actually prayed together for the preborn.

MRR: So, you people are real political?

Rock * #2: We're charter members of Apathy International.

MRR: You mean Amnesty International?

Rock * #2: No, we here at Apathy International believe in saving the world through sloth, indifference and consistent tardiness.

MRR: Ok, ok, I know I'm going to be sorry I asked, but how do you save the world through sloth, indifference and what?

Rock * #2: Well, it all started one rainy December day when some of us in the band reached draft age. We decided to research this thing called forcible military service. We decided, for us, it was a bad idea. You have to get up real early, wear funny clothing and be as one with a large group of over-achieving psychotics and here we were eligible for this whether we wanted to be or not. So then we researched draft dodging. And what we found was interesting. It turns out the big reason Canada welcomed American draft dodgers during the Vietnam war was because Americans had harbored Canadian and English draft dodgers during the early years of WW II. Ho. Ho. Ho. Turn about is fair play. But then we thought what a great idea. What if all kinds of countries began competing to harbor draft dodgers? Say the Saudi Arabians pay Israeli draft dodgers $10,000 a year to stay in condos in Luxembourg... Then the Israelis retaliate and pay Syrian kids to study hotel management in Brazil. Right-wing Americans offer Cuban draft dodgers surfboards and scholarships to Texas A&M. The possibilities are endless. Every country has enemies they want to fuck with and draft dodging really does it. Everybody gets real upset when Johnny can't kill. The soldiers already in the army wonder what the hell they're doing getting up early when Johnny the draft dodger is shooting the curl at a beach in Costa Rica. And everybody knows as soon as the war is over every country offers amnesty to its draft dodgers and deserters. Russia just declared amnesty for the soldiers who deserted in Afghanistan. So, it spreads apathy. Apathy international, get it?

MRR: Well, how do you accomplish this by sleeping late?

Rock * #2: Our first target in this worldwide conspiracy is South Africa. We're writing all our elected representatives asking them to get our government to grant political refugee status to all draft resisters and deserters in the South African army. Political refugee status means the U.S. government has to support the refugee for a year. Hell, that's one less guy shooting at people for wanting to vote. We also think that any university that once had money in South Africa should give scholarships to South African draft resisters. Write your representative. The address is Washington, DC 20525, and ask that South African draft resisters be granted political refugee status.

MRR: Aren't you people selling T-shirts or something?

Rock * #3: T-shirts? Man, we're developing a Rock Star of Love perfume to compete with Cher and Herb Alpert and Mick Jagger's new scents. It's called Eau de Mrs. Satan. It'll come in a glass coffin shaped bottle and cost $1,000 an ounce.

MRR: How come so much?

Rock * #1: Our income-producing years will be over if Mr. Satan finds out about it... Hey, if anybody wants to buy our album, we still have 300 left and they're $5 postage paid in the states, $7 surface and $11 airmail in the rest of the world.

MRR: Anything else you want to say or sell?

Rock * #3: Send money and soul-saving bible tracts to Rock Stars Of Love/ PO Box 8104/ Bellflower, CA 90706 USA. And we will convert to christianity for — depending on what sect you want us to join — $20 to $180 a week. Send a s.a.s.e. for detailed price list. Don't laugh, it's the part-time job of the future.

Hate Mail of Love

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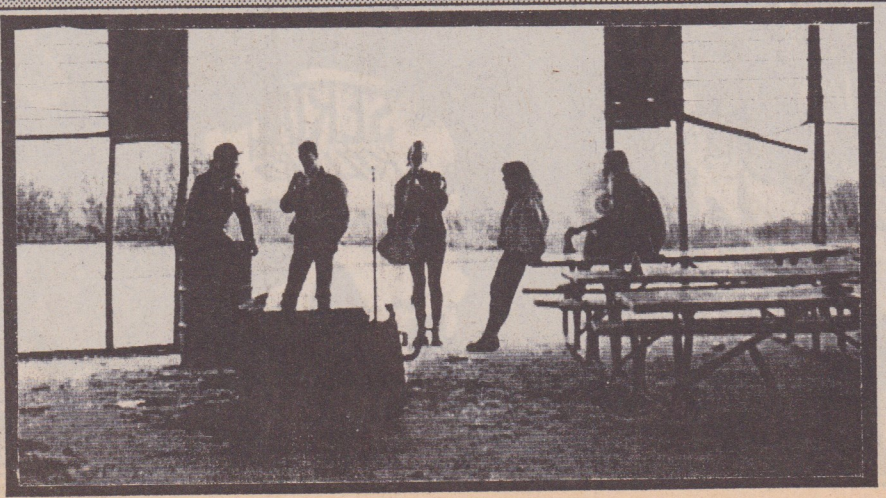

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NEW BANDS

NATURECORE

NATURECORE were interviewd by Enrico Cadena, and speaking for the band were Ron and Mike, both guitarists.

MRR: What made you play in a band?
Ron: Just to resemble our idols in the late '70s, that was the best way to let those ideas manifest by getting an electric guitar.
Mike: ...and make a million dollars (laughs).

MRR: Why are you going to change your name?
Ron: Cuz we have 2 different members, Mike and Tony, so the name is kinda old.

MRR: Do you think if you were famous as Naturecore, would you still change your name?
Ron: It's time to change. We do have a different singer, we just needed something that was contemporary about we wanted to do.

MRR: Did music change your life?
Ron: Sure, since I've listened to more social music, I've grown with it, not just music... I don't think all learning comes from one source; music was one of the most accesible ways to express myself.

MRR: You both toured Europe, you Ron by yourself, and you Mike playing there as a guitarist for Holy Terror (an LA metal band), so what do you think about it?
Ron: I loved it, I toured there by myself for about 6 months, and the experiences I came upon were worth more than three years of school. I changed, I came back with different views about the world that I wouldn't even dream about.
Mike: Pretty much the same, I guess, but we were in one city one day and somewhere else the next day. A lot of Europeans want to come over here, and there I was explaining that America isn't that great, that what you have in Europe is a lot better.
Ron: I had different experiences. I was more interested in the social/ political movement, the kind of people that weren't interested in America at all, indeed all the problems around the world, for these people it was the US's fault. They were bitter toward America.

MRR: What do you think of the LA scene today?
Ron: I'm not involved, it's just not there. We have the pay to play situation, it's do or die. It seems like punk is never gonna die, but it doesn't appeal to me anymore.

MRR: What do you think about a band making a living off their music?
Ron: I think is fine, bands like Bad Brains; they seem they're doing what they want to, a lot of water under their bridge.

MRR: We, the fans, made bands like Bad Brains so big, and now we have to pay $20 for a show and $18 for a t-shirt.
Ron: I loved the Bad Brains for years. I had a good time seeing them, but if people are stupid enough to pay $18 for a t-shirt... I don't think Bad Brains have anything to do with the t-shirts.

MRR: You, Mike, worked with a bigger label. (Holy Terror LP was on Enigma.)
Mike: We were treated like shit, bigger labels are gonna profit more than you could get from smaller label. It's easy to get sucked by majors, but they're going to suck you even more after that.
Ron: So we're signing with Warner Bros (laughs). It would be so nice to have money to do our things...
Mike: You gotta work your ass off in order to support the band.
Ron: Right now we're working on a demo. It's pretty different from the 12" we've done. We're going to send the demo to a decent label, we can't put out a record by ourselves. I admire those who can a lot. We've grown musically; we did a show at Be Bop records -- that was a great show. A lot of people for such tiny place. We've planned a gig with a club owner in LA, and we have to guarantee him an amount of people, 70 people, or $50 deposit. If you want to play the LA club circuit, that's the pay to play... or don't play.
Mike: Don't play!

MRR: What do you think will be the music of the '90s?
Ron: Us, hopefully! (laughs) I don't know... maybe rap, people are going back to folk/ blues music, which is cool, could be a fad, I don't know. The doors are open to see what happens in the '90s.

SYSTEM 7

SYSTEM 7 consists of one person, Henry Reitzel, who is originally from Irvington, NJ but now lives in PA. The music consists mostly of Noise Core but there is some slower songs and also some spoken word. The lyrics are of many different topics such as death, drugs, being united and some jokey material. The name SYSTEM 7 has no meaning of anything except for the fact that Henry's favorite number is 7. The Not So Quiet In The Tri-State Area demo is now available for $3. It has 15 songs on it.

Henry is also involved in compilation cassettes including Californias' Got It, and NJ & NY Take Over and is starting a new one called Seattle, In Effect. Bands from NJ, NY, CA, and Seattle are urged to send some music for these compilation tapes.

Thanks goes to Shoc, Joel T. and to Mike O'b for "promotion".

If you want to get in contact for either the demo or for the compilation tapes, write to or call the address and vibe line below. Peace...Henry Reitzel, PO Box 49, Rowland, PA 18457. Vibe Line (717)685-7966 - 4-12.

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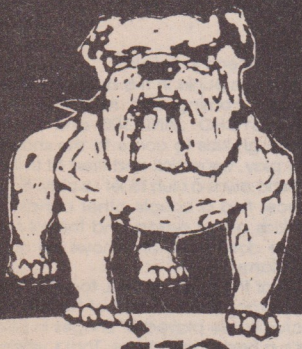

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THE Mc KnickNix

The McKnicknix are: Mick "Sick" McKnicknik: vocals, Chick "Lick" McKnicknik: guitar, Rick "Pick" McKnicknik: bass, Nick "Stick" McKnicknik: drums.

The McKnicknix are the most fun to come out of Northern Connecticut in years. Their music is fast, old-style punk with some surprising twists and often offensive lyrics, but it's all in fun -- lots of fun. The band has been together now only about eight months and already they have two tapes out and a number of live shows under their belts. Also on their list of things to do is release a hour-long video filmed at one of their shows in East Windsor, Ct. With their fun-loving brand of punk, in an area where there are no clubs to play and very few punks to pay to see bands, they've been rather successful by attitude and perseverance alone. One reason they've had luck is their live set; it rips. Do yourself a favor and see The McKnicknix. You won't be sorry.

The following interview was done at Nick's birthday party in Enfield, Ct. Everyone was drunk and we just finished listening to the soon-to-be-released third tape.

MRR: I really enjoyed the new stuff, Chick does a great job recording with the four track.

Chick: Thanks, the quality has gotten a lot better since I learned how to use the fuckin' thing.

Mick: Yeah, the new stuff is coming out great. Two of the best songs are "Strike Three," a song about baseball and sex. And "1990," which, like a lot of our stuff, has a definite FREEZE influence.

MRR: Why did you pick The McKnicknix for a name?

Nick: I wasn't there.

Mick: We were gonna call ourselves BLATANT AGGRESSION but there's too many bands that are called blatant something or something aggression, plus we wanted a name that's fun, like us. So, after seeing an old episode of Fridays we decided we would be The McKnicknix.

MRR: You obviously are not a straight-edge band; how do you feel about that scene?

Mick: I think the straight-edge scene has a lot of problems. I mean they feel a need to force their ideas in an often violent way and that sucks.

Rick: They seem to be looking for attention and they must not be too sure of themselves if they have to force feed their beliefs and put people down if they party.

Nick: It's in the past now, too many bands that sound too alike and sing the same message over and over.

Mick: If I wake up alive tomorrow, I'm happy.

MRR: Why do you drink beer from a two quart Tupperware bowl?

Chick: To get drunk.

MRR: Describe your music and some of your influences.

Whole band: We're the kings of trash.

Mick: We're influenced by JIMI HENDRIX...

Chick: Who died in 1982.

Mick: Also FISHBONE, THE FREEZE, THE DEAD MILKMEN, THE RAMONES, beer and lack of beer, and a lot of local punk like 76% UNCERTAIN, LOST GENERATION, VOA, and for you old timers JACK TRAGIC AND THE UNFORTUNATES. In '80-'81 Jack was the best.

MRR: What was the best experience you've had as a band?

Mick: Just to have a band this good and actually gaining a respectable following is a great experience.

Nick: The K of C in Somers, Ct., was a fuckin' ball. I've never seen so much mayhem in one place. I was playing my drums and people were slammin' in the rafters over my head. These kids thought we were better than Metallica or somethin'.

Mick: Yeah, you gotta realize that these kids never sat down and listened to any punk rock and we just rented this place, and when the kids in town found out they could drink there, they came out in force and paid to see us and ended up havin' a great time.

Rick: It's the first place I played that didn't burn down.

Chick: Every experience was great except for the time Mick farted at practice. It's a miracle we're all still alive.

MRR: What about the scene in Enfield?

Mick: There's not enough punks in this area. There's a lot of good bands coming out now like THE DIVORCED, VOA, PSYCHO JANITORS and us of course, but not enough kids to come to the shows. As far as places to play, we're sick and tired of trying to get some dildo who owns a club to let us play. Now we just rent a place, find a couple other bands to play, charge the kids a few dollars and there's the show. This way if we don't have any shows we only have ourselves to blame.

Rick: We like to play at the redneck bars, too. It's a lot of fun playing punk rock for a bunch of turds who drive pick-ups. Actually, we played at Bridges in East Windsor and that's a heavy metal bar. That's where we shot the video at. I don't particularly like metal, but you have to give these kids credit. Most of the support we've gotten thus far has been from headbangers.

MRR: Are the McKnicknix going to be a lasting band?

Mick: Definitely! We are all good friends and this is what we all want to do. We've successfully shown people, all types, that punk is music and punk is fun.

Nick: Now that the arena shows are costing as much as twenty bucks and more, the kids are starting to look for alternatives, and here we are. We will be together for a long time if things keep going this well for us.

MRR: What about the teenage girls that seem to swarm around you?

Mick: As far as I'm concerned I'm still 15, mentally, and that's the age group I prefer to associate with.

MRR: Do you practice safe sex?

Nick: If it's still there when I pull out, it was safe.

You too can get the first two releases by the McKnicknix on one cassette. Who the Hell are the Fatheads Anyway and McSicksPac. Just send five dollars to: Big Dweeb Records, 22 Burnham St., Enfield, CT 06082. Also available is The McKnicknix McVideo. Only 14 bucks to the same address.

SOCIAL JOKE

Location: trailer house on the road to Mount Rushmore, or your local "Congregation of Odd Fellows." A band so underground we have a Chinese zip code. Occupation: Rob - previous crack salesman (crack(krak) as in body crevices); April - hair dread specialist; Tim - wizard of drool.

Hobbies: rockin', drinkin', and stinkin'.

Favorite Recipe: Reality Balls. Pick your nose, roll balls, place on ungreased cookie sheet, bake at 350 degrees for 10-12 minutes or until light and flaky.

Statistics: Rob - axe-wielding maniac, six string chicken plucker and all around swell fella: April-(that's me) 5', singing, swinging, bass playing, wholesome type of gal you want to take home to meet mom and dad; Tim Harrychin - World championship mucus yo yoer and our drummer.

Personal References: Rob's crack (enough said) Seeking: positions in your city, your town, your bars, your halls, homes, garages and basements to rock da house. Write: our parents, Social Joke/ 812 W. Chestnut/ Junction City, KS 66441

Other: Three people that could have been successful, outstanding, law abidding citizens but threw it all away for rock-n-roll. But seriously folks we really do care about the environment; the birds, the bees, the rocks and the trees, and the squirrels that dance in the rain.

Pressure Drop Press is now constructing a book that examines:

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If you have an anecdote or story that you think might fit in with this book's theme please get in contact with us, include a job description and a brief explanation of your method of sabotage. We will consider all contributions (be it theft of paper clips or the destruction of computer systems) and will be covering as many different jobs as possible.

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Threat By Example (PDP 001) is still available for $7.00 (U.S.) /$9.00 (everywhere else) and A No Record Deal (PDP 002) will be out early next year along with several other printed releases. California residents add 7% sales tax

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NEW BANDS

So "Blockade" make more original a German punk with good social critical lyrics. Till now they released a tape called Abkacken from which they sold now more than 500 copies and since some months their first EP is available so they don't only make music–they sell records, tapes and fanzines very cheap too. But now let's start the interview!

MRR: How were the reactions till now to your EP and as some time has passed are you still satisfied with the record?

Manni: All in all I'm really satisfied with the record, so because it was the first time we were in a studio. So you have to see too, that we really had not much time to record the trax. So when we go again in a studio I hope everything is better organized and that we have more time.

Tuberkel: I would love to have more time in the studio too. You are very much in stress when you are the first time in the studio, don't know how everything works, but have to make your trax very fast ready. So there are some moments when you just want to be ready and play only a typical cliche no time for experiments. So all in all because of the lack of time you are not really satisfied with yourself. But so as the record comes now, it is quite nice!

MRR: Did you have some gigs in foreign countries, if yes, some differences to the German Audience?

Blockade: We had one gig in Vaals/Holland. The audience was half Germrn half Dutch/Belgian. A bit of difference you saw that there more people hang around stoned in the corners, but this is not typical we think!

MRR: Is it commercial for a band to get their money from a big record company or to be a member in a band and earn his money as a slave on a conveyor-belt at a factory of a bigwig?

Manni: Of course it is commercial to be on a major-label and to earn from this his money but in this case I'm honest. I would love it much more to earn my money from the music I make than to stand 8 Hours before a machine in a factory. When it would be for sure that I could make under a major-label the same music I like to do now, I would accept such a deal. So I would like to make 1000 times more to make the thing I like for a big concern, than to work in a factory for a similar concern and to come totally down at the evening to the practise. This is Reality! So I'm sure many people will think right now "What an Asshole". But calm down, with our music for sure we will never come on a major-label. But now the same people get angry, because I work in a big concern factory, somehow I'm always the asshole. It was a good question!

Tuberkel: So mostly you have no other chance to work for the System, equal if you work in a factory or make music for a major-label. So best is, that you look for yourself to get the best Job. So because I work for myself in a factory and know this shit too good I would like it much more to live from the music I make. Equal if it would be as a musician or as a record-dealer. Another Mindplay. So there exist musicians who change their music-style or as an example studio-musicians who have to change their style often . So when this guys have more fun to change this way, people say what they make for a shit that they prostitute themselves, the same people who critizize them work in a factory and produce much worse shit. So the musicians are for the scene the total assholes, but who cares?!?

MRR: What do you think about Satanism and Christian religion?

Manni: I'm an atheist. Satanism is stupid I think, so because for me exists no God, there exists no Devil and because of this Satanism means nothing for me.

Tuberkel: Satanism sucks! The Christian religion has the advantage that she basically is praying nothing more than the real Anarchy. But what happens on this world under the guise of Christianity can go confidently down the urinal and it proves that it seems that in this world never will happen Love and Peace!

MRR: Where is after your opinion more intolerance, in the hardcore-scene or in the punk-scene. Is it possible at all to split these two things?

Manni: So directly you can't split it, where are the boundaries (Faster/Louder/Harder) or because of the Outfit? So it is sad, that people always think every kid needs a name. So because punk is now older than 10 years it is for me obvious that in all the time are created different styles and that punk is getting influenced from different music-styles and influences different music-styles. On the musicial way and on other topics, people should try to tolerate each other because from the musicial way everything comes from Rock n Roll and everybody has to find his own personality without pushing others down because they have a different opinion. Everybody has his own style!

Tuberkel: The intolerance is everywhere the same. I can show you enough punks and hardcores who are intolerant on the other side. I can show you enough people from both sides who are OK. I don't know if it has something to do with the age or awareness but it seems so for me, when I look at all the things which happen around me! Maybe it means today that hardcores are more arrogant, because today the kids start first there than before at the fountain (at least in Germany the most favourite meeting place of Punks!). Well, only some thoughts. It is impossible to split hardcore and punk even if then some people would feel better.

MRR: Are you boozers or connoisseurs?

Blockade: Both!

MRR: Very "hip" are since a long time in the punk/HC-scene horror-blood-splatter-gore-movies. How do you like them?

Manni: For me it is as enjoyable as unrealistic, when I watch a Freddy-movie as when I watch some fantasy movie. The splatter and gore spectacle seems to be a sign of our time. I for me watch these movies, can sleep good in the night and are really able to see what is fiction and what is reality!

Tuberkel: Such Movies I watch almost never, I don't like them so much. Horror/splatter-books I like much more, by the way, the best splatter-movies in the world are the daily news on TV. The coolest splatter-articles you find in your trivial daily newspaper (Dog Bites Head of a Child Off!). Splatter rules the world!

MRR: What do younthink is perverted?

Tuberkel: Perverted is, when your Dachshund fucks your rubber-doll at the same time you fuck him from behind and in the backround Elvis Presley is singing "Love me tender". Hossa!!!!

Manni: I think it is perverted to watch Tuberkel doing all this.

MRR: Finally your final words?

Manni: Love and Peace, trust us, we know what we do. Thanx for the questions and the interest!

Tuberkel: Riddle: Who's the smallest guy in the whole concert-hall? Well? Right! MARTIN PICK! please don't step on him! (Ha Ha!-Translator Martin Pick!)

So "Blockade" run also a cheap distribution with records, tapes and fanzines and when you want to know from them are interested in their EP please write them, they are happy for every letter. Write to: Tuberkel Knuppertz, Tannenbergstr. 26, 5190 Stolberg 9, W. Germany.

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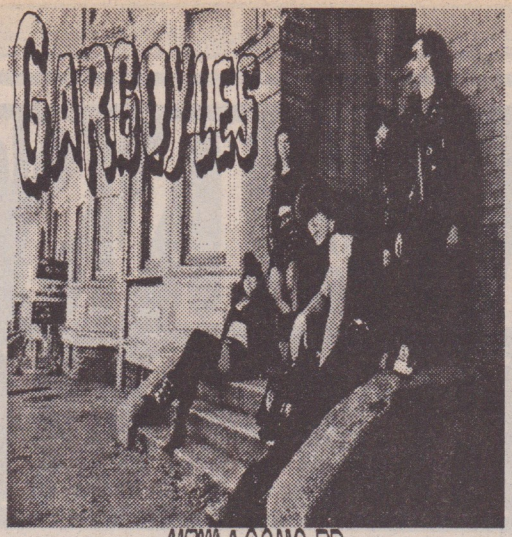

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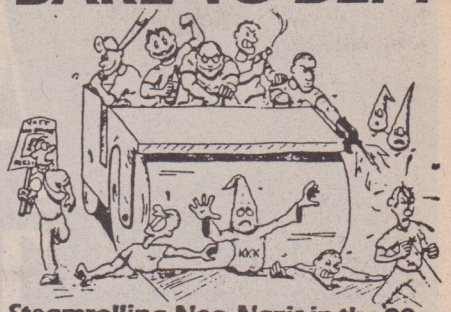

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AGAINST THE GRAIN by Paul Ross

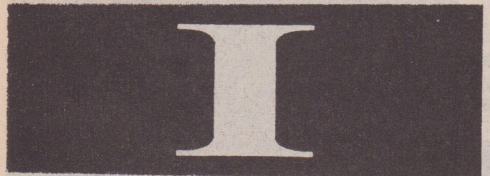
Where are they now? Where are all those brave young people of the 60s, rejecting their parents' decaying values, fighting authority and struggling for a new life? Where are the hippies, the yippies, the outcasts and the outlaws? Where are the punks? What happened to 70s anger, to social awareness and to pride, to political awareness and to pride in being really different?

The children of the 80s are spineless. 'Protected' by possessions, cushioned by the cosy glow of commerce, far from questioning authority, they welcome it blindly, with open arms. Reality's a dirty word, the world's one extended soap opera as they look for one more way to get a cheap thrill, a quick hit, a knockout.

And are hardcores any different from the jaded mass of thrill-seekers, are they any less obsessed by fashion, by image or by social pressures? Hardcore promised to burn the law book and instead it brought in new rules, or else recycled the old ones and put a new cover on them. Sure people tried. Early hardcore was exciting as hell, there were demonstrations and a vibrant new culture developed. But like with any 'youth culture', eventually the image becomes more important than the ideas. Once hardcore meant an attitude, now hardcore means music, tenth generation repeats of 1982.

That's not to say it's all like that of course, but the point I'm making is that it's pointless clinging on to a sinking ship. You have to move on. Instead of getting cynical, getting caught up in the endless bitching, moaning and apathy of today's hardcore scene, you have to be independent, work it out for yourself. 'Actions speak louder than words' would be a useful comment on the British hardcore community at the moment, i.e. there's a lot of noise, but not a lot of action.

But I don't want to be all negative. In fact this article is a random sample of people in Britain who ARE still thinking, doing, creating. It's about people who are still radical in the age of neo-conservatism and how they keep their heads and keep their strength. It's interesting to note that in spite of the supposed like between 'rebellion' and 'youth' none featured in this article is under 21 and my interviewees come from a variety of backgrounds, not just 'punk' or 'hardcore'. In a period when many hardcore people seem more interested in scoring points off each other than fighting the system, I find it inspiring that such a variety of ideas as expressed by these people can survive together.



LEEDS OTHER PAPER

Leeds Other Paper is an independent weekly magazine which has news, articles on local community issues in Leeds, cartoons, and a What's On guide giving music, cinema, theatre and art listings and reviews.

It has a reputation for criticising politicians and big business and its survival is no less than a miracle in a decade where nearly every other radical local paper has stopped printing. Nevertheless it carries on, now in a new anymore 'professional' format, adapting to the times and trying to make sure the underdog always gets their say, in spite of what the press barons and other people in power might wish.

LOP gives local people the chance to really get to know the truth about their city, not the gossip and the glam or what the ruling class want people to hear, but useful information like who owns what and how people can resist the never-ending cycle of repression and depression. It carries stories about local property developments, issues relating to women, to the black and Asian communities, to gays, to lesbians and news about fascism, the police, environmental issues and health.

It has now run 600 issues since its birth just after the historic miners strike in 1974. This interview is with Matt, who was involved back in '74, and David and Quintin, who are both relative newcomers, helping to give the paper the modernising overhaul it needs. Firstly Matt explains the origins.

MRR: Why did you start the paper?

Matt: It relates back to the '74 Miners Strike. A group of us, mostly ex-university students, disliked the way the national press were handling the unrest, we felt there was a need for an alternative voice. It was started as a scrappy, 4-page broadsheet, with a 'militant anarchic message', and became associated with the then flourishing radical press—in particular newsletters like Islington Gutter Press, which tried to relate radical ideas to local community issues. At that time- perhaps it was to do with the universities, the children of the 60s, there was a large political upheaval, and a lot of people were looking to get involved in the community. There were two main things that made LOP different from other papers: firstly the fact that we decided to make it regular, and secondly that we had our own printing machinery. It started in my bedroom, the press was in an old garage and it was all done on typewriter and reduced on a photocopier. We started selling it in a few local news agents. The progress of LOP has always been by quite gradual steps! Our first printing press was bought from some friend's uncle, and the money was raised from a few jumble sales. It was a conscious decision to own the means of production.

MRR: Looking back, was it a good decision to buy your own printing press?

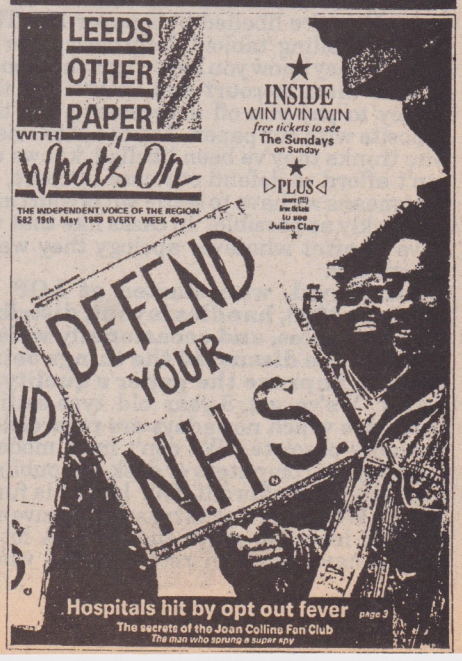
Matt: Sometimes it's been a pain, but it's also saved us, because the sort of printbill we would have run up is at least twice as much as we charge ourselves. The commercial printing we do for other people has built up slowly and five or six years ago we bought a new press and photo-typesetting equipment, which was our first push into modern technology.

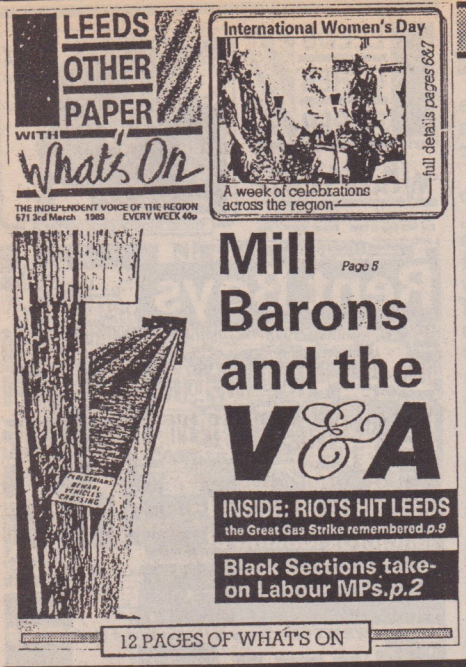
MRR: Why was making the paper regular important?

Matt: We realized that if you wanted a paper to survive it was better to become weekly, because it's the longest time people can think of it as being a newspaper, and the longest time for which you can get a decent What's On guide. After that it loses its relevance.

MRR: What else has been important in LOP's survival?

Matt: The idea of having paid workers, paid journalists. I think it's quite important that it's always been a worker's cooperative. It means that people have an equal say in decision, no one person can take control. I feel that you should at least try and have working practices that use the beliefs you





put out in a paper. We're not always perfect, but we have an editorial collective and anybody here is free to comment. And it's been holding on by a hair's breadth at times, the last few years have been trying financially. It sells about 2,500 a week and 10,000 people read it. That's small, but it's risen 30% in a year.

MRR: Does it have greater importance than your sales show then, do you think?

Matt: I think it's taken notice of, probably out of proportion to its importance, by the authorities. There's a number of local politicians who make sure they get an issue as soon as it comes out.

MRR: To see if they're mentioned, or to get the shit on other politicians?

Matt: Both. Anyway, it's read, it's not just discarded, unlike the local free papers which print a lot more....

MRR: It doesn't happen much, but LOP has been hassled by the authorities sometimes. One of the staff, Julie, managed to successfully sue the police for wrongful arrest and got compensation after she was detained while reporting on a demonstration. And on a number of occasions the paper has been threatened with court action by wealthy politicians and businessmen...

Matt: If you're libelled by a paper like The Sun [top-selling 'tabloid' daily newspaper in Britain] they know you haven't got the money to take them to court and they've got the money to pay you off if necessary. It's the opposite with our paper. Anyone who's rich, who thinks they've been libelled, knows we can't afford to defend our case in court, so that means we have to settle out of court and as quickly as possible. In cases like that we have to print whatever apology they want practically.

MRR: David, who started at LOP in summer 1988, handles layout, distribution and sales, and occasionally writes articles. We discussed the things being done to improve the paper's quality.

David: We've got 8-year old type-setting machines which nowadays are regarded as virtually obsolete. We don't have modern page-layout computers or desk-top publishing. We can't afford it. Our layout is functional. We're starting to try and improve our graphic ideas, improve the form. A lot of people have come in recently, the whole team has changed and that's given the paper new impetus. There's still too few people doing too much work.

MRR: What do you see as LOP's function now?

David: Complementing existing papers in the area. We can't compete with the big local papers, we don't have the same number of journalists, but we take the view that what they write about is only half the picture. Their journalists are manipulated a lot - I went to a council meeting recently and there was a very big debate about right-wing infiltration of the local conservative party and racist activism. That would have been the next day's front page story if the conservatives hadn't slipped in some prime information about the forthcoming rate (tax) increases.

MRR: How has LOP changed recently?

David: It's being more objectively written now, putting in both sides of any particular issue, giving all parties a chance to comment, even though it might have a slant. A bit more solid journalism, as opposed to the soft propaganda of the left. I think that's quite important.

MRR: Quintin, who joined the LOP in September 1988, agrees.

Quintin: We want to be an independent paper which is good in its own right, instead of being defined by its opposition to something else... or some sort of lefty thing that's always criticising. We want it to be acceptable as a mainstream weekly newspaper.

MRR: Quintin points out that it's the job of the press to 'keep an eye on the people in power', to be a thorn in the side of the political establishment. Newspapers, both in the UK and the U.S., used to be much more controverisal, criticising the government no matter who was in power. Whereas now they are kept on a lead. Most of the press has swung far to the right in the 80s. LOP values investigative journalism, uncovering stories instead of just writing from press releases, or re-writing rival paper's articles, which is common newspaper practice.

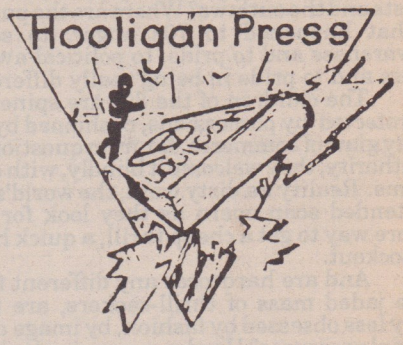
Quintin: I feel we should at least try and find out about these things, even if we don't have a lot of time. We have all the makings of a successful business, but we need an injection of money to do that. We have a shortage of people - I feel devastated by this job sometimes, it's such hard work... it takes over every evening, every weekend. I work 12 hours a day, sometimes more, and everyone else here exploits themselves as well!

MRR: Nevertheless, Quintin feels that the future is bright.

Quintin: It's got so much more influential. We get World in Action [a current affairs TV programme] phoning up almost every week - I mean you can tell the effect it has on other media.

I-SPY

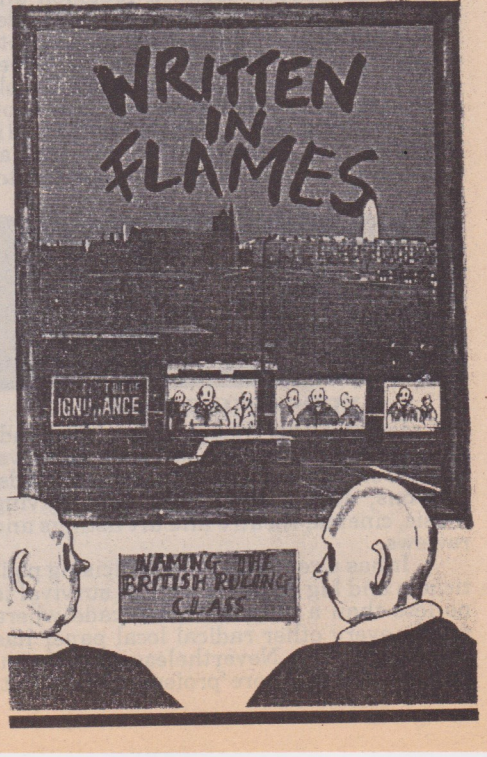
Three years ago saw the creation of an 'anonymous research organisation', I-Spy publications, a collective which included ex-members of a now defunct anarchist paper in Leeds called No Limits. Since then they have printed three books: Who Owns Leeds- A Guide To The Rich, Written in Flames-Naming the British Ruling Class and Looks Can Kill- Pornographic Business.



The general reaction to all three has been stifled shock and horror. The books' intended targets, the rich and powerful, anxious to avoid publicity, muttered quietly among themselves and did their best to discover the identity of the anonymous writing collective. In vain.

All three books in one way or another uncovered the hidden links between top-level businessmen, trying to show that they were identifiable as a ruling class, one group of people who conspire to keep themselves at the top and us at the bottom.

Take this excerpt from Who Owns Leeds:- "It's easy to see the way we live as a very complicated thing. To think that nobody's really to blame for capitalism, or if there is someone at fault, it's multinational heads somewhere in Geneva or New York. But in fact, the people in charge of the state of things live un-noticed just a bus ride away. It's about time they took responsibility for their actions. If what you read in this booklet makes you angry, you have their addresses. Let them know how you feel."



MRR: Legally, I-Spy were always very careful to avoid possible charges of 'incitement', but there's no disguising the inflammatory aims of their publications, as one of the collective admits:

X: Oh yeah, definitely. We felt that people get frustrated and angry because of living under the system, under a ruling class and they never know what to do about it. You always think of the people in control as being unreachable, but there are influential people locally and if you want to take your anger out, it's better to take it out on those who are responsible, rather than just taking it out on someone standing at the bus-stop. It may not change anything anyway, but it's preferable to break into a rich person's house, someone who's very rich and makes money exploiting other people, than to break into a poor person's house.

MRR: How did you feel about the reaction from the authorities after Who Owns Leeds?

X: Very positive!

MRR: You mean they welcomed it?!! (Laughter)

X: Well it was really encouraging, because they got really upset about it. I don't think they'd realized before that they were members of the ruling class. It's not like Dynasty. They probably don't know how rich they are and they were quite shocked to think that people might go and beat their heads in! Part of the theory of the book was that the local ruling class all knew each other, kept in close contact, and that was partly proved. People in the book told others who were mentioned that they were also in it. One of the chairmen mentioned in the book sent copies round to evoryone else mentioned.

MRR: So then you wrote Written in Flames which extended the investigation nation-wide.

X: It was glossier, properly printed. The idea was to get it nationally printed, so we went to Hooligan press, an anarchist publishers. But they are irresponsible, they owe us a lot of money, so we're pretty narked with them.

MRR: Written in Flames was mentioned in an article which did the rounds, only slightly altered, in a number of national newspapers, surveying the anarchist movement and trying to sensationalize it.

X: Apparently the head of Shell did some interview where he said he realized he was on some sort of anarchist death list, so that was nice! Actually he seemed quite proud!

MRR: Then came Looks Can Kill, a book which examined the companies publishing and distributing pornographic magazines, and showed the close links with the magazine industry as a whole.

X: It was the same idea, the idea that people needed information about what was going on, how they were being controlled. I was in an anti-pornography group before and we didn't know anything about who distributed it. The reaction to 'Looks Can Kill' was very positive from the women's movement, I've heard that Andrea Dworkin think it's wonderful. We seem to have been appointed 'experts' on pornography, which we're not. It just goes to show you how little everyone else knows.

MRR: In particular, Looks Can Kill uncovered the connection between a pornography distribution company and the supposedly alternative London listings magazine Time Out. Looks Can Kill was refused a review by Time Out's main left-wing competition, City Limits—for reasons that became obvious later.

X: City Limits newsdesk was very interested and then the Editor turned it down, he said he didn't want to slag off a competitor. Then a few months later we found out that they'd been signing an agreement with the same porno-related distribution company. To give them credit, they did think about it, they at least discussed it first. But it shows the sort of control pornographers have, that to get any kind of distribution in London, City Limits had to use this company. It was probably a case of using them or going bust.

MRR: It seems that pornography has permeated the whole media. The use of women in exploitative poses has become accepted by the mainstream like never before and sadly, many left-wingers and even feminists.

X: Yeah it's so powerful now, because of the cheaper newspapers. It's even created this star symbol for porno models—Linzi Drew and Samantha Fox will appear on chat shows on prime time TV. Even papers like Marxism Today have had articles about pornography, saying 'it's not that bad really, is it?.' Everyone always says 'it's just a little bit of fun', 'it's like those naughty Edwardian postcards.'

MRR: So why isn't it 'just a bit of fun?'

X: Most pornography has in it this idea of coersion, power. In general terms the idea of women being displayed for men is about a peer relationship of women doing what men want. It's a complete distortion of sexuality, a complete lie about sex. It's a very powerful lie. People believe it—believe that sex is like that. Whereas we know that a) women don't like that in real life and b) sex isn't like that. Sex isn't about having everything your own way, it's a relationship between two people and it can be awkward, it can be great, but it involves some sort of give-and-take between two people.

MRR: Some people say porn is just 'harmless fantasy'.

X: Fantasies produce your image of the world, what you see and what you think. Pornography encourages men to see women in the same way they see them in magazines, as sexually available to them. It's an image of women as powerless. It's creating an artificial sexuality, an instant hit, rather than sex being this communicaton between two people which can be fun, exciting. It encourages the whole idea of role-playing, mind-games, which is linked to violence in sex and crimes against women in general.

MRR: You're a man. Did you ever read porn yourself when you were younger?

X: Yes.

MRR: And did it affect you negatively?

X: Yes. I used to think women were like that. Even now I'm still looking for this woman that doesn't exist. It affected my sexuality. I think you get bored with real sex because you have this fantasy of something that's completely different, something which doesn't exist. There is some role play in sex, but you have to know who you really are and what you're doing in the first place.

MRR: What's the antidote to the quick-hit culture?

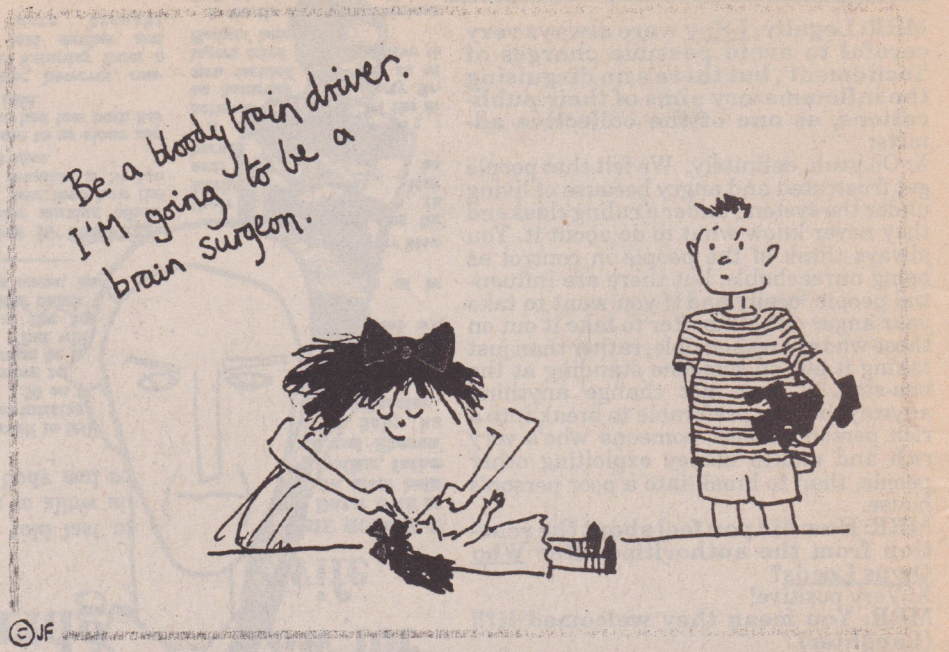
X: Revolution I guess. It's all a function of capitalism.

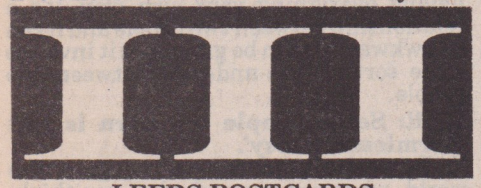
MRR: Why?

X: Because what a capitalist wants to do is to sell you a product, package everything up and sell it. So it's got to sell excitement and it's got to sell life and it's got to sell the spirit of life. And at the same time it destroys life, because people's lives get so boring, because all the time they're either making commodities or trying to buy them. If you're bored, capitalism sells you an easy hit. Womens' magazines are pretty close to porn—the images are basically pornographic. It's the same physical lie about how women look—a made-up image. 'Your skin is this colour, your eyes are this colour'. Then it's also giving this idea of life as being glamorous and adventurous if you do certain things, such as buy some new clothes.

MRR: What got you involved in poli-

tics in the first place?
X: I just didn't want to lead a really boring life, do a job I didn't like, and all my life to be just coming home from work, the family and so on. I didn't see the sort of life offered that I'd read about in novels and in children's books. I want to feel that I'm doing something important, that I have control over each day. I also want more freedom to travel, freedom about where I live. I want to live in a society that doesn't have a money economy.
MRR: Isn't that a bit idealistic?
X: Yes, but it's quite possible, quite practical. It's been done before. We live in a highly technical society where these things are quite possible. I've got some control over my job, so I'd like to see everyone have that. I'd like to see better communication between people, I don't see why anyone should get lonely.
MRR: So why do people get lonely?
X: The way of life we lead just means we put up barriers between people. We're trained to. We live in an individualistic, competitive culture. It comes down to the system.





LEEDS POSTCARDS

Leeds Postcards are ten years old this year, a decade which has seem them growing from almost nothing to the position as biggest political postcard publishers in Britain, and possibly Europe. In that time they have published hundreds of cards, and their card catalogue ranges from anti-apartheid statements and peasant paintings for Nicaraguan Solidarity to feminist cartoons and posters from the Spanish Civil war.

That they are a straightforward, 'market-conscious' business there is no doubt, but also undeniable is their inspiring success in producing sharp, strong, funny images to combat power and prejudice. Now they have branched out to greetings cards and at Christmas-political-gift-wrapping paper! Many cards are produced in conjunction with political campaigns and they produce an average of two new cards each month, each print-run being 80,000. They sell 1 1/2 million cards a year.
MRR: What do postcards represent?
LP: Before the telephone they worked like telephone calls—people keeping in touch with each other: 'see you on Tuesday or whatever. Until fairly recently, seaside postcards dominated. Now there's whole genres of postcards and greetings cards.
MRR: What makes a good card?

Because woman's work is never done and is underpaid or unpaid or boring or repetitious and we're the first to get the sack and what we look like is more important than what we do and if we get raped it's our fault and if we get bashed we must have provoked it and if we raise our voices we're nagging bitches and if we enjoy sex we're nymphos and if we don't we're frigid and if we love women it's because we can't get a "real" man and if we ask our doctor too many questions we're neurotic and/or pushy and if we expect community care for children we're selfish and if we stand up for our rights we're aggressive and "unfeminine" and if we don't we're typical weak females and if we want to get married we're out to trap a man and if we don't we're unnatural and because we still can't get an adequate safe contraceptive but men can walk on the moon and if we can't cope or don't want a pregnancy we're made to feel guilty about abortion and . . . for lots and lots of other reasons we are part of the women's liberation movement.

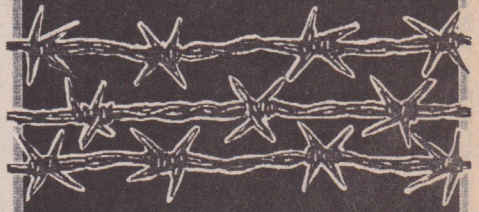
LP: Impact. We get quite a lot of cartoons sent to us and quite a few of them you see working well within the context of a magazine, next to an article, but when you put them on a card they're quite weak. A good card makes a joke or a political comment simply, punchily, visually.
MRR: How much are you influenced by what you sell?
LP: We're in a novel situation, because we're actually creating a market. When we started there were hardly any political postcards to speak of, so we showed people they can be producod.
MRR: What do you hope to achieve?
LP: It's about building alliances between different campaigns rather than the typical sectarian approach. We've showed that it's possible to work together—there may not be an 'electoral pact' or a 'common platform', but there's something which holds all these campaign groups together, the fact they are in opposition.
MRR: Is there a danger that your cards just become a commodity, they lose their interest?
LP: Yes, I agree. It's about creating climates. If you look at the cards in the mainstream shops, then you've got a very restrictive outlook on the world, which is incredibly reactionary in most ways, and it doesn't actually reflect what people think. Anyone, no matter what their political views, will find some of our cards amusing. If we can put out the cards in a mainstrcam

'First they came for the Jews
and I did not speak out –
because I was not a Jew.

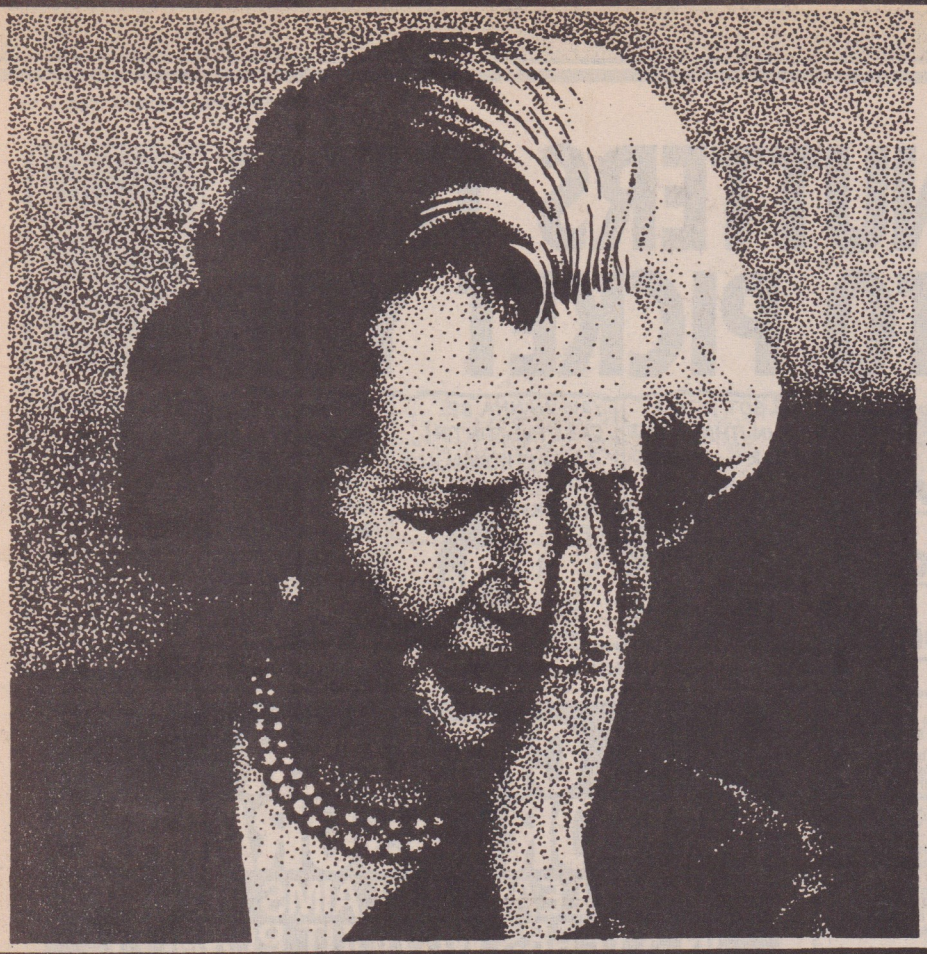
Then they came for the communists
and I did not speak out –
because I was not a communist.

Then they came for the trade
unionists and I did not speak out –
because I was not a trade unionist.

Then they came for me –
and there was no one left
to speak out for me.'



Pastor Niemoeller *(victim of the Nazis)*



MAGGIE SHOCK
AMERICAN FAILURE TO BUY BRITAIN

manner then we're making these political opinions acceptable. Like with ecological politics—15 years ago it was seen as something quite fanatical, now it's mainstream, and that's good.

IV

ATTACK INTERNATIONAL

Tintin is a cartoon character, now famous throughout Europe, a children's favourite and an enormous financial success for the Herge foundation who publish his adventures. Tintin has recently been in the news, celebrating his anniversary with an exhibition in London, including some early stories which have up to now been stifled due to criticism of racist stereotyping. A Tintin story of a radically different nature has also made the headlines recently, after a group calling itself 'Attack International' published a book called Breaking Free. In the book we get to see a new side of Tintin never before exposed to the world at large: Tintin the revolutionary, Tintin the working class freedom-fighter!

With a story which follows the eruption of an imaginary revolution on the streets of Britain, Attack International have caused a national storm which caused one newspaper, The Daily Star, to write 'Commie Nutters turn Tintin into picket yob'. They said Attack International, who have been responsible for a lot of radical artwork in posters and leaflets over the years, would be taken to court for breach of copyright. 'Jack Daniels', the artist who drew the new Tintin, isn't too worried.

Jack: In the last few years there have been a few. There was a book called Tintin in Switzerland which is semi-pornographic and completely crap, that got a lawsuit. Another one—completely unconnected—was called Tintin in El Salvador, which I haven't seen. But we don't mind injunctions, because no one knows us, we just want the publicity. Basically we want to get the message across, which is that revolution is not just desirable, it's a necessity. We NEED revolution. More than that, it's possible. It's really possible. We've got the power in our hands.

MRR: What gave you the idea?

Jack: We'd done a Tintin booklet during the Wapping printworkers strike and it went down really well, we did about 3,500. This one's fiction, it's based around the beginning of a revolution in this country. If it's fiction you get far more scope for imagination and to really let go about the things you believe in. You're not constrained by particular facts and particular people, and you can actually show people winning.

MRR: A more positive image then.

Jack: Definitely, and you can make it more funny and not be sectarian.

MRR: What is the purpose of 'Attack' as an organisation?

Jack: We aim to produce literature, posters, leaflets, booklets, books, just to inform and educate, give people a laugh. And we aim to do everything as cheaply as possible.

MRR: How do you see the decline in political activism in Europe?

Jack: Decline? I don't see that at all. There's a decline in political groups, but there's been a huge strike movement in France, and last year in England, which people have already forgotten. Political groups aren't particularly representative of what's actually happening.

MRR: How do you relate to the punk movement?

Jack: It's ok, it's good. There's nothing wrong with going to gigs, as long as you don't believe it's going to change the world. Anarco-punk is just a subculture. There's loads of people into pigeon-racing, and that's probably more genuinely working class. I didn't get involved in politics through punk, but through working with a couple of socialists when I was 17. When anarchists knock socialism I've always ignored them. There's a lot of socialists who are quite good. Socialism is explicitly working class, whereas anarco-punk isn't always, it's often about individuals with funny haircuts getting up on a stage playing music.

MRR: But don't you think political organisation is important?

Jack: People's ideas change very quickly. I don't give two fucks about a revolutionary movement in terms of parties and organisations, because they're not going to change a thing. During the miners' strike you saw people's ideas change very quickly, people covered in 3 months what your average

DAILY STAR, Friday, August 11, 1989 13

COMMIE NUTTERS TURN TINTIN INTO PICKET YOB

Lawyers to battle over rogue kids' comic book

COMMIE agents have finally vanquished kids' favourite Tintin — by turning him into Sintin.

In the further adventures of Tintin the boy crime-fighter is shown as a **VICIOUS** strike picket, a drug **ADDICT** and a **THIEF.**

Parents are outraged that in the barmy new book, Breaking Free, the TV and comic strip character sheds the image that has always been as white as Snowy his pet dog.

Now the artist who produced the pro-communism paperback faces a massive law suit from outraged copyright owners Belvision TV after Tintin was portrayed as:

- A Red strike leader and flying picket.
- A lager lout who carries a Stanley knife to slash yuppies' cars.
- A squatter living with two lesbians.
- And a jobless shoplifter.

By MIKE HOUSEGO

Last night Belvision's legal expert Anita Camus stormed: "We'll be taking action to stop this book being sold.

"It's disgusting that a kiddies' character should be used and abused in this way. It's a clear breach of copyright."

A spokesman for Channel 4, which is currently screening the Objective Moon series, blasted the book and said: "It's disgusting.

"Heaven knows what a small child would think if it got hold of this book."

Millionaire Richard Branson's Virgin stores have refused to stock "Breaking Free, The Adventures of Tintin" because it's in bad taste.

But the book, written and drawn by a J. Daniels, can be bought for inflated prices at some London stores who say it is produced by "underground" publishers.

It is dedicated to "all those fighting against capitalism."

But the only thing truly red about Tintin, who is celebrating his 60th anniversary this year, is his carroty hair.

CRACKPOT: Tintin and sidekick Captain Haddock in the rogue cartoon strip

Love tiff cripples a biker

- A MAN crippled himself for life by crashing his motorbike into a passing car after a row with his girlfriend, Nottingham Crown Court heard yesterday.
- Paul McCahill, 23, of Shirebrook, Notts, admitted reckless driving. He was given a six-month suspended sentence and banned for two years.
- But Judge John Hopkin said his leg injuries were the biggest punishment.

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... read 35 or

Trotskyite has to learn through reading 300 books. People discovered it on picket lines, organising food kitchens or going out collecting money for the struggle. We've got a depth of history in this country, a tradition of militancy which is incredibly positive.

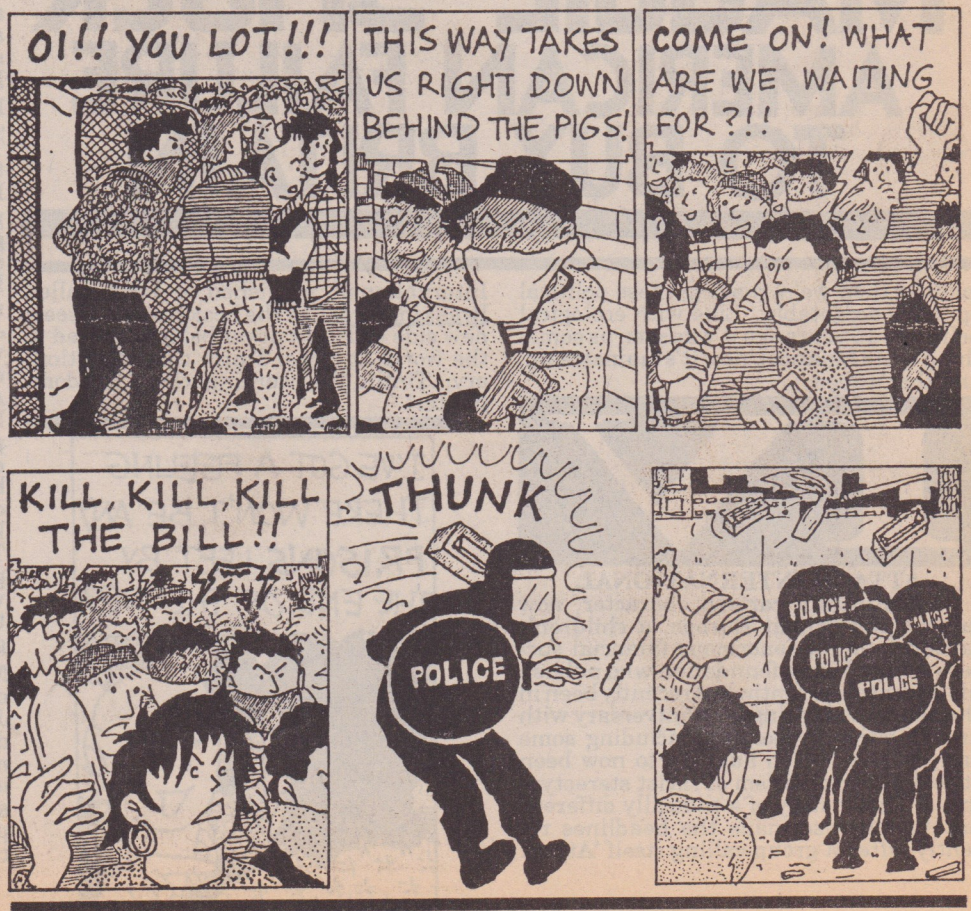
MRR: Attack International have also just published a new book called The Spirit Of Freedom.

Jack: It's about struggle in the 6 counties [Northern Ireland], a short history, and a short bit about Irish Republicanism. We want to get people interested in what's happening there and try to get an effective solidarity movement with what's going on there, to get the troops out...

MRR: Do you prefer to work on your own or with friends?

Jack: I always do things with two or three people, because I've found two or three people I get on really well with. There's not hundreds of us in Attack, I have to be honest! But we work together well and that's important. My strengths are someone else's weakness and vice versa. We complement each other. We have arguments, but we always seem to work them out properly. Because we're friends.

Contact addresses (please include an IRC): I Spy Productions / Box 60, 52 Call Lane / Leeds LS1 6DT, England; Attack International / BM 6577 / London WCIN 3XX / England (Tintin book Breaking Free £1.50 & postage); Leeds Postcards / PO Box 84 / Leeds LS1 4HU / England; Leeds Other Paper / 52 Call Lane / Leeds LS1 6DT / England.



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WELCOME TO THE SCUMPIT

Being a devotee of the slash n' burn punk rawk aesthetic for a while now, I figgered it's about time I threw my 2 cents worth on the subject. All you kids already know about those "big-ticket" pieces such as the Necros "Sex Drive", Fix "Jan's Room", etc., but there's a lot more out there than yer Touch & Go and Plan 9 stuff. The following are a few of my faves--

First off, is a slab RARER than the famed "Sex Drive"--the Drunks With Guns "Songs From The Album" 7". Yup, there's only 40 of this gem. A three-song affair including their magnum opus of groin-poundin' thud, "Bloodbath", this is the purest example of "Hardcore" (and we're not talkin' faux-thrash crap like Youth of Toolame or whatnot, this makes the Melvins sound like a wedding band). DWG also released a few more ultra-rare and completely mandatory singles and a not as-rare LP of those singles tracks on the Arch-Villian and Chopper labels.

Next up is the Frantix' 2nd 7", the godlike "My Dad's A Fucking Alcoholic" e.p. Four songs on Denver's great Local Anesthetic records, who also put out some hot records by the likes of Bum Kon & White Trash. But this 'un's a masterpiece. The title track's a chuggin', thumpin', ploddin' monster of a tune, you'll be singing the chorus in the shower fer months afterward, I guarantee, and the other tunes ain't slouches neither. It's also got a cover you'll be proud to exhibit, which is gravy. Some members of the Frantix and White Trash are now in the Fluid, a great combo in their own right.

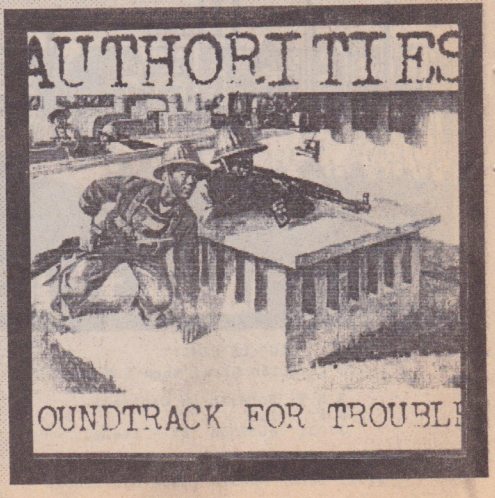
Australia has released some awe-inspiring wads of 7" punk gusto by groups such as Rocks, Fun Things, Sick Things, Thought Criminals, and the legendary Radio Birdman. One of my faves is the Psycho Surgeons' blood-splattered "Horizontal Action/Wild Weekend" 45 on the Wallaby Beat label. Two blasts of primitive stripped-down punk-yowl which demands great stylus wear. To be honest, I am far from an expert on Oz-punk, but I do know what gets my member swollen, and this turns the trick nicely. One thing, U.S. prices on Aussie vinyl is quite steep, so I'd suggest getting a trade connection in Oz to skip the middleman and save a lot of green. A good place to start as far as this kind of material is the "Where Birdmen Flew" boot LP, which is a great comp of classic Oz A-sides at a price anyone could afford. Believe me, it'll be worth it.

And hailing from the Windy City is the Mentally Ill, who put out two 7"s, "Soldier 19" (which I have yet to get my grubby mitts on) and the perennial fave "Gacy's Place". Released on the Autistic label,this 3-song slab lets the band live up to their name, sounding for all intensive purposes what it must be like to crazy as a hoot owl. The title track, a heart-touching paean to Pogo The Clown, bounces all over the place with the singer's troubled cries and some truly fuzzed guitar work. The Mentally Ill definitely have their own unique sound, as further evidenced on "Padded Cell" and "Tumor Boy", the remaining tracks. The cover is swell too, with the infamous Gacy-Rosalyn Carter pic and inscription. This is surely a one-of-a-kind item and you'd be a turd not to actively hunt one down.

The remaining vinyl comes straight from Calif. To begin with is the Hollywood Squares' "Hillside Strangler/ Hollywood Square" 45. This "Hillside" definitely blows the Child Molester's version away by a longshot. With lyrics like, "You never know what the night can bring/Express myself with a simple piece of string", and the straight-ahead rocking music, how could ya lose? And the flip is a jammin' Eddie Cochran-cum-Controllers romp in it's own right. On Square records, it does not have a pic sleeve, but the the band's name and "HILLSIDE STRANGLER!" printed on the inner sleeve. As with the rest, I'm not sure exactly how many pressed, but we'll leave those details to Eric.

Lastly, is Stockton's finest, the Authorities and their "Soundtrack For Trouble" e.p. This rates in my all-time top 5, 4 songs on the Selecta label, and what a 4 songs! My fave is the meth-shuffle-spazz of "RadiationMasturbation", which barely edges out the youth anthem "I Hate Cops", I have yet to have a reaction of less than awestruck from those I have played it for. At least 2000 times better than "Sex Drive", only a self-hating bastard would avoid this chunk of 45 rpm ecstacy.

Well, that wraps it up fer now, adios.
Steve Green



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RECORD TAPE REVIEWS

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for airplay). Tapes must be "for sale", only one is necessary. No reviews done from test pressings. Staff: (JA) Jim Allison (CD) Chris Dodge (GF) Gardner Fusuhara (WG) Walter Glaser (LH) Lance Hahn (ML) Mike La Vella (DM) Devon Morf (CS) Chuck Sherrill (SS) Steve Spinali (MS) Martin Sprouse (JT) Jason Traeger (TY) Tim Yohannan

AIMS - "Call Out" flexi

CLASH-like pop punk that's fairly rockin' but pretty accessible to the general rock listener. (TY)
(no address, JAPAN)

ALCOHOLICS CRONICOS - "Master Copia" cassette

This confirms my hope that melody and catchy tunes are coming back into punk worldwide. Great upbeat ditties with lots of sing-a-long bits. Crisp production sets this apart from most cassettes. Recommended. (LH)
(Carlos A. Espi Torro, Ramon Y Cajal 71, 46870 Ontinyent, SPAIN)

AMERICAN RUSE - "Death By the Gun" LP

Named after the MC5 song of the same (off their most pop/least political album), you'd think the resemblance would be immediate, but... more rock, less powerful, and very clean in sound, this debut LP (there is a 7" out too) will appeal to those who liked the kind of garbage pop Bomp put out in 1976-77. (TY)
(Shakin' Street, 70 Thornhill Rise, Mile Oak, Brighton BN41 21/2, ENGLAND)

ANTI SEEN - "Noise For The Sake Of Noise" LP

Grungy punk rock (with hair!). These North Carolina guys are definitely sticking to someones roots, if not their own. No lyric sheet here but the feel is pure hate-core. GG fans here are your new messiahs... (ML)
(Dog Meat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

APOCALYPSE - "Earth" EP

Environmental-peace metal for fans of grind core — that about sums this up. Four straight ahead numbers that guarantee to deafen with thier deadly combination of CRUCIFIX-like vocals and SLAYER-like riffings. (DM)
(Crust Records, PO Box 2308, Plainsville, MA 02762)

ARTSCHOOL - "Can't Change the World" 12"

ARTSCHOOL incorporate a hard pop-punk sound into lyrics that are sometimes embarrassingly self-effacing on this five-tracker — which contains one acoustic number. This is tame rock'n'roll for a college market. (SS)
(A Major Label, no address)

AS ONE - "To The End" cassette

Straightforward, tight and powerful hardcore out of this New York band. TOKEN ENTRY seem to come to mind. Lyrics seem to be in the personal vein. Nothing new, but kicks all the same. (LH)
(10 Frederick St, Middletown, NY 10940)

ASPIRIN - "Closin' Rock/Another Door" flexi

Sort of mid-period DAMNED influence here. Tough at moments, but loopy at others. (TY)
(Water Records, JAPAN)

AWAKE - "Beliefs" EP

Don't let the name fool you; this isn't sweatshirt/big shoes genericore. This has got a solid, very together sound a la DAG NASTY and all, done with melody and punchy upbeat power. Only thing odd about this one is a kickass metal tune ("By the Horns"). Very impressive. (WG)
(Skene Records, PO Box 4522, St. Paul, MN 55104)

B.G.T. - "Brutal Glockel Terror" EP

A 25-song record that's cut straight out of the first SORE THROAT mold. Weirdest thing: this band supposedly comes from East Germany!(TY)
(Snoop Records, Am Geierberg 17, 3153 Lahstedt 1, W. GERMANY)

BAD BRAINS - "Quick Take Over" EP

This boot is from Europe and features three studio songs from 1980 and two live ones from '79. The sound quality is shakey, the performances not their best. (TY)
(no address)

BAD RELIGION - "No Control" LP

After last year's amazing "Suffer," this album had some big shoes to fill. While the rawer, less produced sound makes for a different feel, "No Control" is still very clearly BAD RELIGION at their best. Needless to say, excellent lyrics compliment the powerful and unique hardcore. Sorta like post-modern, existentialist SoCal punk. Essential. (LH)
(Epitaph Records)

BADTOWN BOYS - "Borrowed Time" EP

Their second vinyl, with three good pop punk '77-type songs. A slight RAMONES feel but with more oomph and HR-like vocals. (TY)
(Dionysus, PO Box 1975, Burbank, CA 91507)

BARRACUDAS - "Garbage Dump" LP

These Australians migrated to the UK in the late '70s with a sound that ranged from '60s punk, folk-psych, and garage to a mod-like JAM feel. These recordings are from 1982, some unreleased and some new "definitive" versions. Not their best, but fans of late period FLAMIN' GROOVIES will enjoy this. (TY)
(Shakin' Street, 70 Thornhill Rise, Mile Oak, Brighton BN41 21/2, ENGLAND)

BEYOND REASON - "Miami Style" cassette

Well... they go real fast. Lots of sing-along choruses and then they go into these kinda mosh parts. Lyrics about friends and the "scene." We are talking edge-core, right off the assembly line. They do it well, so if that's what you like, you may like this. (GF)
(15505 SW 82 Ct, Miami, FL 33157)

BIG CHIEF - "Brake Torque/Superstupid"

This is Barry Henssler's (ex-NECROS) new project, with a definite "rock" feel. Although not as loose and raw as expected, this does have an engaging 70's/Sub Pop sound. side A is a mid paced ZEPPLIN-esque tune, while the flip is a pretty rockin FUNKADELIC cover. Not bad; an interesting listen. P.S. Very cool artwork. (WG)
(PO Box 7944, Ann Arbor, MI 48107)

BIG YUCK MOUTH - cassette

Energetic live recording with pretty crisp production. For the most part, good, catchy, melodic, pop punk with a few thrashy bits tossed in. Cool cover, too. Really good job here. I can't wait for the record. (LH)
(Scott Alban S. 837 Cowley #404, Spokane, WA 99202)

BLANQUISME - "Get Out, Killerrr..." EP

A very lurid cover with music to match... colorful and larger than life. Speedy punk and oi with plenty of zip, zest and tuneage. (MW)
(Truth Records, JAPAN)

BOMB DISNEYLAND - "Nail Mary/Evangelist"

I've never heard these fellows before and for some reason, I expected '77 pop-punk, but this is total metal, filling the gap between MOTORHEAD and ACCEPT. Bang thy head. (WG)
(Vinyl Solution, 231 Portobello Rd, London W11 1LT, ENGLAND)

BOOBY TRAP - "Insider" EP

Combines '70s rock and punk structures, kinda like a SubPop band. (TY)
(no address, JAPAN)

BOOK OF KILLS - "Bloom or Die" cassette

Or is it the other way around? So arty I can't even tell what's the band name and what's the title. Pretentious post-punk that seems to be a one-person project. Ooh, that drum machine! (LH)
(Jim Shelley, PO Box 373 College St, Dayton, VA 22821)

BOOTBEAST - "Carnival" EP

Tight post-hardcore psych that's got audible evidence of the fact that band members come from MIGHTY SPHINCTER and DRUNKS WITH GUNS. (TY)
(Noiseville, PO Box 124, Yonkers, NY 10710)

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RECORD TAPE REVIEWS

BORED - "Satisfaction" EP

Like this a lot more than their mini-LP which I found too "rock." This has its overindulgences too, but the basic power and beat carry the day. Dirty rock'n'roll. (TY)
(Dog Meat, GPO Box 2366 V, Melbourne 3001, AUSTRALIA)

BULIMIA BANQUET - "Party My Colon" LP

Herky-jerky punk with offbeat but tasteful guitarwork. Reminds me of what it might sound like if Greg Ginn played for a modern-day punk band. Lyrics are mostly in the off-the-wall/humorous vein. A quality release. (WG)
(Flipside, PO Box 363, Whittier, CA 90608)

CAPITOL PUNISHMENT - "Bulwarks Against Oppression" LP

Their first full LP since the big line-up change and I'm glad to say they're still a force to be reckoned with. Great lyrics (more to the point and unabashedly punk) and powerful music (hardcore with influences that range from '50s and '60s punk to jazz and crunch) add up to one veteran band that's still important. (TY)
(We Bite Records, Gönninger Str 3, 7417 Pfullingen, W. GERMANY)

CAPTAIN CONDOMS - "God Speed You"

Metal on metal noisecore that's clean while raising sparks in your brain. Raw as shit guitar! (TY)
(Supernatural Organization, JAPAN)

CATHARSIS - "Beyond a Joke" cassette

While I usually don't appreciate crossover thrash, these guys avoid the standard formula and keep it intersesting. The music is tight, fast and furious; and lyrics are pretty good as well. A undeniably powerful tape. (CS)
($4, Brain Puplett, 11 Nutfield Close, Hemlington, Middlesbrough, Cleveland, T58 9QQ, UK)

CATWEAZLE - cassette

An overwhelming, ultra-brutal gargantua of a tape. Heavy, cellulite-solidifying crunch-thrash noise capped with tortured monstrous primal screams. You'll be bobbing your head, bouncing your knee and screaming along the entire time. Prime grime. (CD)
(Bacteria Products, Merwedestraat 10S, 972SKC Groningen, NETHERLANDS)

CAVEGURLS - "Just Out of Reach" EP

All femme garage trash with that '60s feel. Very basic and sounds like that MILKSHAKES kinda groove. (TY)
(Skull Duggery, PO Box 734, Hopkins, MN 55343)

CHEMICAL DEPENDENCY - "Just Say Yes!" cassette

More devastating noise core from Modesto here, and it's really good at that. Heavily structured, more musical (?) songs with an all out gargle-fest on vocals. 14 songs with good song quality and good sentiment. I think Chris Dodge might just get a tattoo of these guys. (DM)
(PO Box 577241, Modesto, CA 95357-7241)

CHEMICAL TOYBOX - "Home Taping is Killing the Music Industry" cassette

Strange music, with clips from commercials, the news and various other places, put through many effects and blended into one piece that takes the whole tape. Sounds like a very intense nightmare. Lots of work on this and the end product is very powerful. Available for $5 ppd. (GF)
(148 Central #1, San Francisco, CA 94117)

CLOD - "Don't Kick Your Mind" EP

A mixed bag of styles though for the most part a punk/metal hybrid, the first track sounding remarkably like IRON MAIDEN! So so. (MW)
(no label, no address)

COCKNEY COCKS - "Wonderful World/Strong Medicine"

Heavily rooted in UK punk, these tunes seem straight out of the heydey period of the early '80s. Highly produced. (TY)
(Beat Crazy Records, JAPAN)

COSMIC PSYCHOS - "Go the Hack" LP

A U.S. release for this Australian trio with a big sound. They epitomize the Aussie guitar-rock'n'roll sound that's rooted in early '70s Detroit and are a natural for this label. Watch for them touring the U.S. soon. (TY)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

CRANKSHAFT - cassette

Finally, a band who spends more time writing fun catchy songs instead of getting great on their instruments only to waste it on boring tunes. These folks are not professionals by any means, but more than make up for it in energy. Great pop punk stuff. I wouldn't be surprised if they were from the East Bay, but they're not. (GF)
(PO Box 4931 Clearwater, FL 34618-4931)

CRUCIAL CHANGE - "In Your Head" EP

Good tunes but not terribly original. Five "fast part - mosh part - fast part" formula songs. Lyrics are vague. By no means is this bad, however there is tremendous room for growth here. (CD)
(KML c/o Johnny Goldfinger, Route 1 Box 396, Creola, AL 36525)

CRUCIFIXION SQUAD - cassette

Driving thrash with some metal overtones. But not enough to make it dull. Lots of little quirky bits keep you interested. Decent lyrics dealin' with apartheid, straight edge and life in general (nothing nice to say about the whole lot). Some potential here. Love that cowbell! (LH)
(PO Box 808, Belconnen ACT 2617, AUSTRALIA)

CULTURE SHOCK - "All the time" LP

This is the last record from this now defunct band and it clearly defines the group's sound and purpose. As in past releases, the band's music is an enjoyable mixture of ska, punk and reggae that are set to an upbeat tempo and heavy rhythm. The lyrics continue to question all aspects of life and are still used as a weapon of political expression. There's a line in the song "Upwards" that best sums up this innovative band's path: "Anger and fun rolled up into one."(MS)
(Bluurg, 2 Victoria Terrace, Melksham, Wilts SN12 GNA, ENGLAND)

CYCLIC AMP - "Concrete Island" 12"

Bad vibes post punk that's something you'd want to hear only when blasted on smack and beyond caring. Otherwise, depression central. (TY)
(Probe Plus, 12 Rainford Gardens, Liverpool, UK)

CYCLOPS - "The Second Son of Poseidon" EP

A full-on quality package. Extremely unique tuneage. Prehistoric, crawling 4-string riffs riddled with puzzling percussion feats of evil, nightmarish keyboards (not wimpy pop keyboards — this stuff is twisted). Creepy in the best possible way. Excellent high-quality covers done by Bruce Licher of SAVAGE REPUBLIC fame. This mega-cool disc is very limited (600 made), so snap it up while you have this rare opportunity. (CD)
(Splinter, PO Box 7932, LaVerne, CA 91750-4520)

D.I. - "Tragedy Again" LP

These guys have always been and probably always will be punk, with a catchy driving, musical attack that fuses an early punk sound with HC energy. Lyrically it's a mixed bag, most covering personal/social issues, although a couple tracks like "Love To Me Is Sin" are juvenille, sexist and stupid. Maybe living too close to the MENTORS is taking its toll. (WG)
(XXX Records, 6715 Hollywood Blvd. #284, Hollywood, CA 90028-4604)

D-VISION - "That Was Then" EP

Out of Reno, it's not too surprising that there's a heavy 7 SECONDS influence (of about two years ago). Catchy tunes that have a flair and energy and are very much on the poppy side of life. (TY)
(Pazzafest, 2314 J St #122, Sacramento, CA 95816)

DEMISE - cassette

Scary SoCal noise. Guttural, screeching vocals over heavy grindcore. Appropriately crusty production. Lyrics revolve around the ills of mankind. Mega-speed freaks won't be disappointed. (CD)
(Greg, 25617 Salceda Rd., Valencia, CA 91355)

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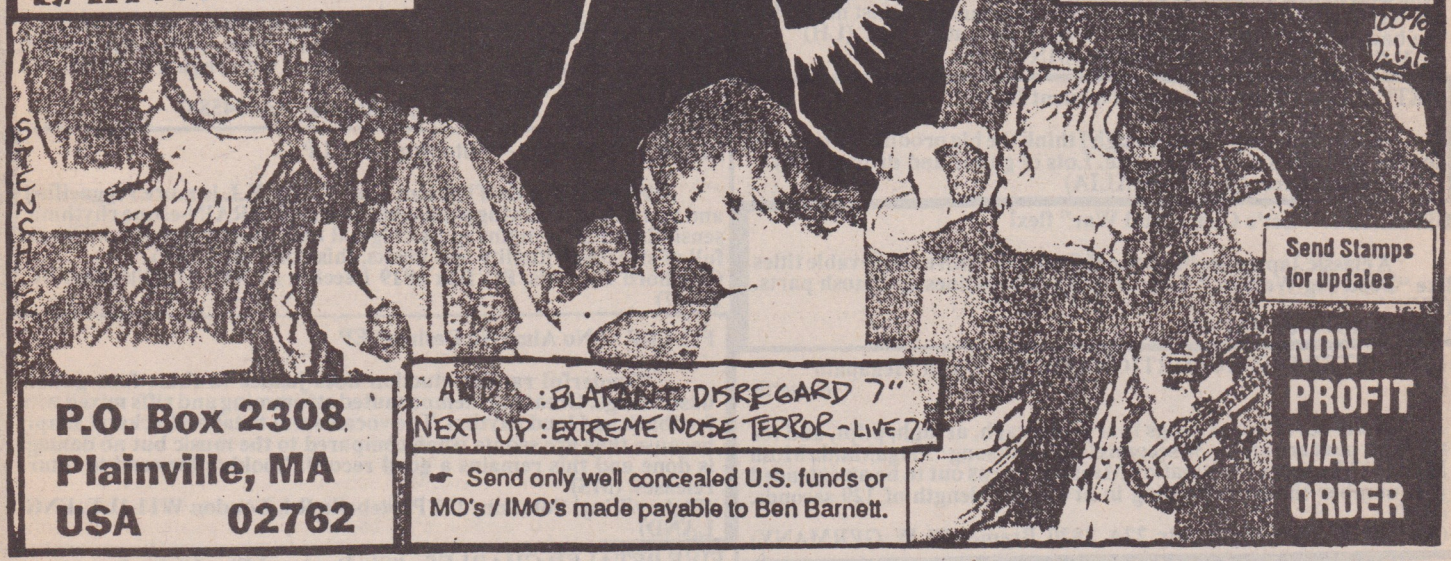

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RECORD TAPE REVIEWS

DEEP END - "Out To Lunch" LP

There's a kind of punk/pop à la ALL and DAG NASTY that I can take or leave, depending on my mood, and I think this falls into that category. It's good those catchy guitar riffs, rockin' tempos, sung vocals and lyrics about girls that is cute and annoying at the same time. I think you get the picture. (WG)
(Epidemic Records, 1920 Ellesmere Rd, Suite 104-363, Scarborough, Ont M1H 2W7, CANADA)

DESTROY - "Create Chaos" cassette

Raging, powerful, crunching, hardcore à la NAPALM DEATH. Still, a lot tighter and dare I say "tuneful" than their UK contemporaries. Great lyrics mostly in the anti-authoritarian/anarchist mode. But the best song is "Ode To Ramen." Pretty good stuff here. (LH)
(A.Y.F., PO Box 8585, Minneapolis, MN 55408)

DETONATE - "Love Triangle/Torment Inside"

Go-gettum pop punk, though I think the big production is maybe too big and takes away some bite. Lots of guitar and drums. (TY)
(Waterfront Records, AUSTRALIA)

DISCLAIM - "Let's Chaos And War" flexi

A classic Japanese singalong HC release, with unbelievable titles like "Dead Pig Women." Very into heavy bass lines and mosh parts. (TY)
(Answer Records, JAPAN)

DISTORTED DISPROPORTIONATION - "Die in Megapain" cassette

Sixty-seven songs songs that go bluragh, arragh, plfpt, and for the most part are under 30 seconds long. The song "MegaMania Mosh Marmot Massacre Multination Meeting" turns out to be an extended jam number though, weighing in at the epic length of 129 seconds. (DM)
(Andi Mahl, Burgammer Str. 22A, 2820, Bremen 77, W. GERMANY)

DOCTOR AND THE CRIPPENS - "Avant Gardening" 12"

This is the fourth one from these English goofs and it weighs in fairly well. Four songs here. Three interesting thrashers and a cover of MAGAZINE's "Recoil." Good, but not terribly outstanding. Standard fare.(CD)
(Manic Ears, PO Box 531, Bristol BS99 1NG, UK)

DOOMWATCH - "A Symphony of Decadence" LP

When I first laid this on Tim he said half and half (meaning half hardcore, half metal). Yes, Pittsburgh's DOOMWATCH always were hard to pidgeonhole into any catagory. If you like metal punk, why not DOOMWATCH? Good lyrics, good tunes, good people. Give 'em a chance, you might like 'em (if you don't already!). (ML)
(Strategic/Relativity)

DRUNK TANK - "Hayride/Mary Worth"

One of those records that's hard to describe — post-hardcore ranting set to a pounding, rhythmic and noisy beat. Not very positive, guys. (TY)
(Radical Records, 5 W. 75th St 1B, New York, NY 10023)

DRYROT - "Technology" cassette

Pretty rockin' punk and hardcore a bit like older CAPITOL PUNISHMENT. Not nearly as metallic as I feared. Pretty good lyrics about technology, toxics, etc. Over all this is quite a good job. (LH)
(Steve Bahnweg, 109 NW 18th St, Richmond, IN 47374)

EXCESSIVES - "Wild Waves" LP

The better tracks on this Belgium band's debut are firmly rooted in '60s punk, while the other are more in the '60s pop sound. Not bad, but a bit light at times. (TY)
(Bums Records, PO Box 517, 8000 Aarhus C, DENMARK)

EXIT 13 - "Disembowling Party" cassette

Seven songs that are nothing short of pure evil. Sounds like it was recorded on a 4-track recorder. Muddy guitar and bass; clear drums; barking distorted vocals. A slower speed-stench-metal-grind band. Not too shabby. (CD)
(PO Box 342, Camphill, PA 17001-0342)

FALCONS - "Psycho War" EP

Yep, Japanese psychobilly, and a credible job at that — slap bass and all. These cats got the bouf hair and all. (TY)
(Planet Records, 1-66-1-207 Suwa Tama-shi, tokyo 206 JAPAN)

FENELLA FIELDING - "Marty Feldman's Sister" cassette

A real nifty little tape here. Good-sounding, catchy melodic punk, not unlike some of the Lookout bands. The great bass playing stands out, but the whole package, including lyrics, is quite good.(CS)
(Matt, 14 Windsor Rd., Newport, Gwent, S. Wales NP9 8NS, UK)

FESTER - "Liquid Faith" cassette

This is a great tape. Reminds me of a hardcore DK's with lyrics that are funny and serious at the same time, with much concentration on fucked up religion. The music is varied with raging fast stuff and then interesting breaks. Good job. (CS)
($ 4 ppd: F.R.U., PO Box 536, Rutsburg, VA 24588)

FIDELITY JONES - "Piltdown Lad" LP

Where BEEFEATER had been funky, F.J. is more reggaeified and metallized. Drawing somewhat on a BAD BRAIN-esque rhythmic sensibility, F.J. remains quite original and equally powerful. Chock full of street spirituality and hooks, this don't sink. (JT)
(Dischord Records, PO Box 3819 Beecher St NW, Washington, DC 20007)

FILLER - "No Aims No Desires" EP

Wonderful raw production does justice to these four guitar-based songs. Great mid-tempo muted strumming and riffs mixed with feedback and loud rhythm. The vocals seem to take a backseat simply because they are sedate when compared to the music but no damage is done and this remains a good record. Looking forward to future releases. (MS)
(Pigboy/Vinyl Solution, 231 Portebello Rd, London W11 1LT, ENGLAND)

FIVE PETALED CHARLES - "Six Days and Five Nights In Hawaii" cassette

Really garage and hippy-ish. Almost like the CRAMPS meet JEFFERSON AIRPLANE. Sloppy, psychedelic, noise from this now-defunct band. Great song titles like "Jazz Groundhog." Yeah, I know what they mean. Sorta. (LH)
(201 1/2 S. 3rd St #4, Riverfalls, WI 54022)

5.6.7.8.'s - "Mondo Girls A-Go-Go" EP

Garage punk from this all-femme quartet decked out in biker leather. Early PANDORAS, you bet. (TY)
(Tokyo Stiff, JAPAN)

4Q - "Imagine A Dead Hippy" cassette

Not your typical UK hardcore band. Not metal-ish, growling or tuneless thrash. In fact some pretty catchy stuff that kinda reminds me of an ADOLESCENTS meets INSTIGATORS sorta thing. Pretty snotty punk lyrics with a great butchered version of "Imagine." (LH)
(Neil, 5 Mostyn Rd, colwyn Bay CLWYD LL29 8PB, UK)

FUCK GEEZ - "No Way to Escape" LP

One of the few Japanese HC bands that seem to realize there is an international scene, and their music reflects a variety of melodic styles (including a SPERMBIRDS cover). Nothing spectacular, but enjoyable. (TY)
(MCR Co., JAPAN)

FUGAZI - "Function Is The Key" LP

This is a live LP and most of the sound quality is just so-so except for the John Peel Show tracks. I like the idea of boots of bands long gone, releasing previously unreleased or expensive out of print material, but doing boots of current bands (and using the Dischord logo) don't cut it. (TY)
(no address)

FULL ON STRAIGHT - "Pull No Punches" cassette

Heavy, muscular punk with crunch and throaty vocals. They sound more New York than most New York bands. Some quirky bits keep it kinda interesting though. I guess they're good at what they do. It's just not my style. (LH)
(Which Way Records, PO Box 4833, Oak Brook, IL 80522)

RECORD TAPE REVIEWS

GARLIC BOYS - "Yokozura" EP

Crisp, clean, tight, fast, fun, rockin'. Kind of a NECROS/NO-FX/MOTORHEAD hybrid with one poppy '77-type number. Subarashi desu ne! (DM)
(Wildwest/Alchemy Records, JAPAN)

GLEE CLUB - "Looking" EP

A NY band with a DC-ish sound, heavy on the raw melodies. Lyrics lie in the anti-drug/personal camp. A little rough around the edges, but with time and practice, these guys could be big. (WG)
(Hello Cool Records, PO Box 9301, Schenectady, NY 12309)

GOD - "Rockin' Markey/Meat Cleaver Boy"

DEAD BOYS meet AC/DC? Hard rockin' punk with a rock edge. Hangs ok, from Australia. (TY)
(SFTRI, 4901 Virginia Ave, Long Beach, CA 90805)

GOD - "My Pal" 12"

A 4-song release licensed from Au-Go-Go in Australia, these tunes are recorded live. Garage punk meets '70s rock. Out as well on this label is the "For Lovers Only" LP. (TY)
(Shakin' Street, 70 Thornhill Rise, Mile Oak, Brighton BN41 21/2, ENGLAND)

GONOKOX - "Abject Rock'n'Roll" EP

Light, sing-along, French punk. Three songs here. Side one has two mid-tempo almost thrashers. Side two is a slower ditty suitable for dancing the hokey-pokey to. O.K. (CD)
(Katakomb. BP 659, 76008 Rouen Cedex, FRANCE)

GOVERNMENT ISSUE - "Finale" double LP

Anyone who knows me can tell you how much I loved the GI's, and although they've only been gone awhile, it's great to hear them again. The story is, the guys can't get together (for whatever reason) to do the last LP. So this is what we get, a double LP bootleg of live stuff. Decent quality (I've heard way worse!). Good selection of tunes ranging from Joyride to Crash. Long live the GI's. (ML)
(No address)

GULAG - "Big Talk" EP

This is only the second Greek punk band I've heard, but if they're any representation of Greek bands, the land of gyros is in good shape. Thinly produced, but adequately raw, medium- to fast-paced, poppy hardcore. Cryptic lyrics. Nice cover. Greek tunes on a German label. Better than a frozen waffle. (CD)
(Wreckage Records, Postfach 201406, 2000 Hamburg 20, W. GERMANY)

GUTTER SNIPE - cassette

Great crusty noize here. A lot like EXTREME NOISE TERROR though not as thrashingly out of control. Blistering music mixed with insane, mangled vocals. Pretty good lyrics although I wish there was a lyrics sheet. This is fuckin' punk! (LH)
(625 Landfair Ave #36, Los Angeles, CA 90024)

HELMET - "Born Annoying/Rumble"

Side one starts out with a slow, noisy BIG BLACK sound, shifts down to a more metal sound and then they finally work themselves up into a punk lather picking the pace up quite a bit. Side two contains the ingredients though remains constant mid-to-fast with no vocals. (TY)
(Amphetamine Reptile, 2541 Nicollet Ave. S, Minneapolis, MN 55404)

HEADWASHER - "Angry Kyoakukyozindan" flexi

Industrial HC à la BIG BLACK. One giant noise fest of agony. Got this one, Jello? (TY)
(no address, JAPAN)

HIGHTECHNOLOGY SUICIDE - "Solid Gold Crazy Action" EP

This release combines punk energy with an industrial rhythm drive. A more musical early THROBBING GRISTLE. (TY)
(Climax Records, JAPAN)

HOLY ROLLERS - "Origami Sessions" EP

DC post-modern hardcore meets "I Am The Walrus" BEATLES. Do they mix? You judge. (TY)
(Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

ILLEGITIMATE SONS OF JACKIE O - cassette

Sloppy thrash punk. Some of the songs are slow drones with Greg Ginn-style guitar, while some are average punk speed. Pretty demented vocal style. Something your mom will hate but you might like. (GF)
(PO Box 427084, Tulsa, OK 74147)

IMPERIAL DOGS - "Unchained Maladies" LP

STOOGES/DOLLS-influenced rock blowout that differs from today's crop in one major way — this was recorded in 1974. From the opening (the KINKS "Till The End Of The Day") to their version of "I'm Waiting For The Man," this is blowout through and through. For anyone into SubPop or Sympathy... stuff. (ML)
(Dogmeat, GPO Box 2366V, Melbourne 3001, AUSTRALIA)

INNER STRENGTH - "Time For Reality" EP

Pleas for unity and an anti-racist stance are the key ingredients to this posi-core band's message. There is something tha sounds "off" in the music, and I must assume it's intentionally that way to set it apart from the crowd. A slight MDC feel to this Sacramento band's music. (TY)
(Victory Records, 17 King Quarter #107, Hinsdale, IL 60521)

INTENT - "Reach Out" cassette

Some positive energy out of Texas here. A SE HC band that proves unpredictable with its blend of melody and pure HC energy (kind of like D.I. with some mosh parts). A good start. (DM)
(Bryan Christner, 8900 N.I.-35 #1060, Austin, TX 78753)

INTENT - "10 Song 1989 Demo" cassette

Not to be confused with the Texas SE band of the same name, NY State's INTENT play some wicked, back to basics, balls-out hardcore. The lyrics fit the personal/friendship mold, yet have room for humor as illustrated by such silly numbers as "Mosh of the Resurrected Elves." (DM)
(Hella Cool Records, PO Box 9301, Schenectady, NY 12309)

ITLUKASHINJU - "Jisyu-Sei-Saka" EP

Frantic paced and live, they sound powerful and varied, above average in proficiency. Seven songs, all movers. (TY)
(Premium Records, JAPAN)

JEFF DAHL GROUP - "Scratch Up Some Action" LP

DOLLS, STOOGES, SAMOANS, DEAD BOYS, ROKY ERICKSON, VELVETS. Get the picture? Out of the U.S. but will be big in Australia. (TY)
(Dog Meat, GPO Box 2366 V, Melbourne 3001, AUSTRALIA)

JUNKFOOD SOCIETY - LP

At times pop hardcore, at times crossover, at times rock-influenced punk. (TY)
(Den Gode Firkant, Lillosetervn 56 b, 0957 Oslo 9, NORWAY)

JUNTESS - "Knells for the Past" EP

Pounding UK hardcore meets guitar-laden metal. Harsh vocals, structured music. Ni ban. (DM)
(AFR/Waterland, 2-1 Honcho, Yokosuka 238, JAPAN)

KINA - "Se Ho Vinto, Se Ho Perso" LP

Always an interesting band, KINA delivers an album of sharply produced, mixed-speed punk that sacrifices some of their trademark melodies for riffy, rhythmic tunes that show more than just a touch of a late-HUSKER's influence. Nevertheless, below their standard. (SS)
(Blu Bus c/o Giapiero Capra, Via Della Consolata 5, 11100 Rosta, ITALY)

KINGS OF OBLIVION - "Gotta Love Me" EP

Punk garage sound àla early SAINTS. A 3-song release that's got power guitar and all the right ingredients, though the songs end up not embedding themselves in my memory. (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91607)

LAST CHILD - "No Give Rock" EP

Punk with an MC5-type guitar feel. Sometimes it works, and sometimes... (TY)
(KWR, JAPAN)

RECORD TAPE REVIEWS

LEGEND KILLERS - "Better Than Hammerin'" EP

The hype sheets say they started out being a fun CRAMPS/RAMONES cover band, but somehow now that they do more originals (only cover here is a GARY GLITTER song) the music seems pretty pop and light á la 1976. C'mon, hammer me, guys! (TY)
(What Wave, 17 Erie Ave, London Ont N6J 1H9, CANADA)

LOS KK - "KK Urbana" cassette

Straighforward punk and hardcore. Straightforward is an understatement as they just charge through these songs without leads, breaks or bridges. It's funny how so many of these singers shout the same through melodic punk songs like they do with the thrashers. Good, but I wish I knew what the lyrics were about. (LH)
(Carlos Kretschmer, Thomas Mann 682, Villa Lo Errazuriz - Maipu, Santiago, CHILE)

MEAN BOOPER - cassette

What the fuck does "Mean Booper" mean?!? Once in a while it's nice to get a tape like this. Unpretentious, straight forward punk and hardcore. Not much in the lyrics department. But this is still kinda fun. Good job. The cover's freakin' me out! (LH)
(Rob Winslow, 13611 Gragston Cir #39, Tampa, FL 33613)

MEAT SHITS - "Meet the Shits" cassette

Possibly the world's fastest band here, clocking in with 781 songs on this tape! (I didn't actually count, but it sure sounds like there are.) Some questionable nudies adorn the cover the art and inserts, but they claim it's in fun; and with the band leaving the lyrics to the near 800 songs for listener to create, I guess it's up to them to decide if these guys are sexist. Possibly the world's first combination of the MEATMEN and SORE THROAT. Blureeoahrgggh!!! (DM)
(Robert D., PO Box 577241, Modesto, CA 95357-7241)

MEGA CITY FOUR - "Tranzophobra" LP

At their better moments they sound like mid-tempo BUZZCOCKS, and given the vocal inflections, I doubt that's accidental. But this is smooth pop punk. At other less inspiring moments they sound like '70s pop rock bands (STORIES, 20/20). Gets kinda sickly pretty. (TY)
(Vinyl Solution, 231 Portbello Rd, London W11 1LT, UK)

MOB 47 - "Ultrahuset Massacre" 12"

Shit, I never thought I'd see the day of another MOB 47 release. All I can say is, IT'S ABOUT TIME! One of my favorite speedy Swede outfits! This posthumous release is a live show from '83. It's an audience recording with varying sound quality but is brutal nonetheless. Most of the "hits" are here with some unreleased songs. Actually I've had a tape of this show for a long time, but now that it's on vinyl, I'm even happier. Limited to 600 and probably impossible to find already, but fans should hunt it down. (CD)
(no address, SWEDEN)

MONO SHOCK - "Welcome to My Meat Market" cassette

Comes with your very own piece of beef jerky... yuk! Anyways, ultra-loud and fuzzy garage punk with songs like "I'm a Bug" and "Lets Shoot Up." Any takers? (DM)
(Rubin Fiberglass, 6751 Sabado Taroe #A, Isla Vista, CA 93119)

MYSTIC SERVICE - cassette

Kinda strange hardcore here. It's sort of metal but not really. It has fast bits but it's not real fast. Sort of a later BLACK FLAG feel but not really. Hard to categorize, which is a good thing, I guess. (CS)
($2 ppd: Gareth Bingham, RDI Box 312, Wilton, NH 03086)

NGPX 4 - "New Generation Panx 1989" EP

A comp. with LAST-CHILD, JOKERS and PAPRIKA-SKIPS (??!?) and BASTLY-BACKS (?!?). One song each, and while the names may be out there, the tunes are fairly mild pop punk. (TY)
(KWR, JAPAN)

NATAL PRIDE - "Deep Dreams" cassette

Sounds like a blend of NEUROSIS and NAPALM DEATH and ranging from slow and painful to so fast, that according to Lawrence, the guitar sounds like a dentist drill. (DM)
(E.D.G. Apartado De Correos 53266, 23080 Madrid, SPAIN)

NEGAZIONE - "The Early Days Wild Bunch" LP

A compilation of all the tracks from this HC band's first two 7" and their split LP with DECLINO. This was their straight ahead early raging gnarly Italian stage — vintage abrasion. (TY)
(We Bite Records, Gönninger Str 3, 7417 Pfullingen, W. GERMANY)

NAPALM BREATH - "No Tolerance For Straight Edge" cassette

Extremely nutty northwest noise! Dare I say a "joke band"? Sixty-five incoherent blasts with great lyrics. Lotsa winners here like "TSOL Spelled Backwards Is LOST" and "Go Back To Seattle (And Get A Haircut)." If you don't appreciate good noise and don't have any sort of a sense of humor, steer clear of this. Hope they get a record soon. (CD)
(5610 S.E. Steele St., Portland, OR 97206)

NIGHT SOIL MAN - "Garden of Delights" LP

This is one of those bands that are just fuckin' cool. NIGHT SOIL MAN play music that is ultimately uncategorizable, but it ranges from soft acoustic passages to pounding loud passages of cacophony, influenced by post-punk, rock and punk gelling together into a sound that is both very original and captivatingly intense. The lyrics are poetic and tackle vivisection, destruction of the environment, and more. For those who have the guts to try something new and great, bite into this. Closed minds stay away. (WG)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 92012)

OILY BLOODMEN - "Telephone Wire" cassette

A really unique and well-produced HC tape that incorporates a various blend of musical (metal, blues, cajun, supop, speedcore, jazz) and vocal (Danzig, Morrison, Elvis) styles into one homogenous mix. Recommended. (DM)
(Konkrete Records, 3586 SE Sherman, Pdx, OR 97214)

ONE - "Steven" cassette

Total emo-dude. Reminds me of current UNIFORM CHOICE or DAG NASTY's second LP. Some stuff is catchy and it's all fairly melodic. This style is just getting beat. The second song has an uncanny EMBRACE sound. This style just seems to be getting old. Kinda wimpy. (LH)
(345 Demaian Ave, Morgantown, WV 26505)

THE OUT OF DATE - "Friday Noise" flexi

A one-sided, two-song garage punk release. More like '77 punk with its beat and lyrics, but there's a refreshingly garage approach compared to most Japanese punk releases. (TY)
(Studio Birdland, JAPAN)

PANICON - cassette

Jazzy, funky, metally, with coarse vocals. Maybe like BEEFEATER meets JINGO DE LUNCH. But what really makes the band are the occasional melodic punk songs. Lyrics have a heavy anarchist bent, which wins them points from me. The graphics even seem to borrow from VAGUE. Pretty good job here. (LH)
(Sergio Tosato, Via S Chiara 8, 10100 ITALY)

PERESTROIKA - "Kuminisfonia" EP

A solid, credible HC release with enough energy and twists 'n' turns to keep your ears pricked up in attention. A couple speedmetal riffs are thrown in, but it's not overbearing. Exciting stuff. (WG)
(Boring Records, Box 545, 40101 JKL, FINLAND)

PERFECT DAZE - "Flames" 45

Two pop punk songs with loud melodic fuzz guitar set to a mid-tempo pace. The production is loud and the music has an edge but the songs are only sorta catchy and not that memorable. (MS)
(Way Cool Records)

PETER & THE TEST TUBE BABIES - "Live and Loud" LP

No info on when this recording was done. While a good recording (though a little thin) I don't think this is one of the better releases in this series of veteran punk bands. Still, some gems are here. (TY)
(Link Records, UK)

PITCHFORK - "Saturn Outhouse" EP

Guess these guys caught FUGAZI when they came through San Diego. Actually this sounds more like MARGINAL MAN. Always warms my heart to hear west coast acts doing the emo thing. A really good record, nice package, nice insert, nice. (ML)
(2015 Garnet Ave, Box 219, San Diego, CA 92109)

POND SCUM - "Are We Great Or What?" cassette

I think I'd have to answer "or what." Man, why do I have to review all the shitty tapes this month? For the most part, goofy punk songs made up on the spur of the moment. While not terrible, most of this is a joke. I think you had to be there. (LH)
(Fastbuck Inc, 63 Doufo St, Stratford, Ont IV5A 3R2, CANADA)

RECORD TAPE REVIEWS

PLATYPUS SCOURGE - cassette

A quirky new tape from this uniquely monikered Sacto act. They remind me quite a bit of both CRIMPSHRINE and the VAGRANTS. Lots of youthful energy and sentiment here. Worth a listen. (DM)
(Scott, 3536 Mulholland Way, Sacramento, CA 98521)

PLAYGROUND - " Conception Pay Off/Scraped"

A throbbing, alive, and somewhat psychedelic release. Not wimpy at all, led by raw guitar and constant drumming. Tough post-punk. (TY)
(Vinyl Solution, 231 Portbello Rd, London W11 1LT, UK)

PORK DUKES - "The Filthy Nasty Pork Dukes" EP

Live from 1977, and including their porno hits like "Bend And Flush," "Telephone Masturbation," this four- song EP captures their sound well. Despite the not-so-great sound quality, it's a fun release. (TY)
(Damaged Goods, PO Box 671, Walthamston, London E17 6NS, UK)

PRESIDENT FETCH - casstte

A Danish band's tape put out by someone in San Francisco, kinda strange. Whatever it means, this is a fucking great tape. PRESIDENT FETCH play fast-paced thrash, but not noise, that sort of reminds me to the DKs. The vocalist sure has a unique style not unlike Biafra's. Catchy, intelligent and powerful. (CS)
($3 ppd, Elixer Tapes c/o B. Tabias, 672 Precita, San Francisco, CA 94110)

PSYCHO SQUATT - "Liberte-Precarite-Fraternite" 2x7"

Male and female vocalists share duties on this energetic dose of political pop-punk. The sax gets in the way, but the barreling power-chord attack of "Dossier Securite" churns out surprising energy. This tune carries this double record — and it's the one reason for buying it. (SS)
(Maloka, B.P. 536, 21014 Dijon Cedex, FRANCE)

RAID - cassette

Balls-out thrash. Powerful as fuck. At times going too fast for their own good. Lots of mosh type parts. Some metal, kind of like CONCRETE SOX. They take a hard stance: vegetarian, straight, anti-abortion. Personally, I find their lyrics too violent and "hardline" but it's their band... (GF)
(3287 Southern, Apt. 12 Memphis, TN 38111)

RATOS DE PORAO - "Brazil" LP

Around for years, this Brazilian band started out as a straight HC group, but several albums later and on this, their U.S. debut, their sound has gone crossover in a very big way. Lots more leads and repetitive riffs, but the biggest suprise is the lyrics in English. Bye bye Third World. (TY)
(Roadracer Records)

RED DIE NUMBER NINE - "Baltimore" EP

Melodic but slightly noisy chunky punk — like a cleaner CHRIMPSHRINE. Includes three originals and a REPLACEMENTS cover. Like the drumming. (TY)
(Bill Tavik, 5640 Utrecht Rd., Baltimore, MD 21206)

REKTUM - "Real Horrorshow" 12"

Creepy as all hell. If Mike Lookinland played in the BUTTHOLE SURFERS, it wouldn't sound like this, but it's the only analogy that comes to mind. This 5-song platter is an evil go-cart ride through an acid whirlpool. It's about as warped as they come. Tweaked tunes for lobotomized outpatients. (CD)
(Manic Ears, PO Box 531, Bristol BS99 1NG, UK)

REPTILE HOUSE - "Listen to the Power Soul" LP

Remember the classic Dischord EP? Well, these tunes are in the vein of "Sleestak Weather" that is to say melodic, psychedelic and "out there." Lots of underlying tension here. Interesting, but not for everyone. (ML)
(Merkin Records, PO Box 16292, Baltimore, MD 21210)

RESIST - "United States of Apathy" cassette

Totally powerful hardcore backed up with great socio-politico lyrics. Fierce riffing with tight performances. Sort of a cross between SUBVERT and CONFLICT. Really good job here. Should've been a record. (LH)
(Todd Norin, 11900 SW Gaarde, Tigard, OR 97224)

RIBCAGE WRESTLERS - EP

Recorded back in'83 featuring my old record trading buddy Marek, this is pure garage insanity. With songs like "Wattie's Mum," you know this is surreal. Sounds like the MANIACS (from the "Not So Quiet" comp.) meets ELECTRIC EELS. A shrill treat. (TY)
(Marek Urbanski, PO Box 728, Darlington 2010 NSW, AUSTRALIA)

ROSTOK VAMPIRES - "Pay the Price" mini LP

A lot less speedy than most of the crossover on this label, and while there are metal moments, this is pretty much a punk/HC release. There's plenty of mid-to-fast tempo tunes. Really, tunes, with catchy parts and everything. A pleasant suprise. (TY)
(Nuclear Blast, Dr. Frey. Str. 54, 7322 Donzdorf, W GERMANY)

RUDE BEATS - "Borderline" EP

Standard singalong punk/oi that's well done except for the vocals, which are too clean. Neat female back-up vocals though. (TY)
(Neo Family, JAPAN)

S.A.D. BOYZ - "Shut Up and Drink" cassette

Powerful hardcore straight from the bowels of raisin land. Crisp, clean, fast. Comparable to mid-'80s US/HC with a bit of their neighbors CAPITOL PUNISHMENT thrown in. (DM)
(2005 E. Pontiac #E, Fresno, CA 93726)

S.O.C.K.S. - "Hangin Around" cassette

Blistering metal thrash that sounds sort of like how I imagine SEPTIC DEATH would if Pus sang on helium. Seems strange to me that a band that sings about offing cats would thank God first and foremost on their demo. (DM)
(Rt.2 Box 301, Montevallo, AL 35115)

SS DECONTROL - "The Kids Have Had Their Say" - EP

Anything and everything is coming out now (meaning bootlegs are "in") and this is one of the better ones. A live recording of good quality, featuring 6 songs from their first LP and 12". Powerful! (TY)
(no address)

SABRE - "Back From the Dead" cassette

Crunchy metal and hardcore. At best it can sound like BLAST! (which isn't really saying much). But more often than not, it slips back into over-used metal riffing. Nothing special. (LH)
(Todd Redenius, 1201 Pacific Ave Apt #303, Everett, WA 98201)

SADIST - EP

While seemingly generic, there are all sorts of weird things, sparse moments, gripping vocals — that catch you off base. Interesting. (TY)
(no address, JAPAN)

SAM I AM - cassette

Bunch o' catchy tunes here. A lot of good hooks and upbeat, melodic progressions. All pretty well done though not as energetic as live (of course). Lyrics tend to be more personal and ambiguous which isn't always bad. I must say, it's not necessarily what you would expect from ex-members of ISOCRACY, SWEET BABY and SOCIAL UNREST. But they're real good at what they do. (LH)
(802 Colusa, Berkeley, CA 94707)

SATANIC MALFUNCTIONS - "Remember" EP

Back again with their brand of tuneless short fast thrash songs. Ahead of their time, a combination of early HC and current noisecore. Multiple speed possibilities. (TY)
(Teacore Records, 2 Albion Rd, Scarborough, N. Yorks YO11 28T, ENGLAND)

SEAWEED - EP

OK, howsabout the rhythms of JANE"S ADDICTION, the guitar sound of BLACK FLAG, and the tunes of HUSKER DU? Yup, it's pretty much true, with power, melody, and groovin rhythms, four tunes, all good. (WG)
(Leopard Gecko Records, PO Box 45486, Tacoma, WA 98445)

SEPPO GOES TO HOLOCAUST - EP

BEASTIE BOYS-type rap to thrash to weird places in between and beyond. A mixed bag of modern sounds. (TY)
(Claudio Aiello, Langgata 34, 0566 Oslo 5, NORWAY)

RECORD TAPE REVIEWS

SEDICION - "Extintos" LP

Highly politicized HC punk from the Third World. It's a miracle any bands can get out vinyl there considering the economic situation, but they did and managed to get a good record out to boot. While it's primitive, it's a convincing debut with good, rough vocals. (TY)
($8 to Agustin Jamino, Islas Filipinas #2358 Jardines de la Cruz, CP 44950 Guadalajara, Jal,, MEXICO)

SENSELESS THINGS - "Girlfriend/Standing in the Rain"

These guys play straight-ahead punk that combines excellent songwriting with rockin' energy and vocals that make you think the singer might be hoarse. Both tunes rip, so get this, okay? (SS)
(Pete Buttle, Way Cool Records, 2nd Floor, 356 King Street, London W6 9NH, ENGLAND)

SIC KIDZ - "On a Jones/Dog Food" 10"

This is quite a package. A two-song, one-sided 10" single recorded in 1978 by Philly's trash punkers that comes in a 3-foot long box that includes a great silkscreened poster, as well as all sorts of weird goodies. Good primitive raunch to boot. (TY)
(Ralph Records, 109 Minna #391, San Francisco, CA 94105)

SILENT WATER - "Word Rijkswachter NU" cassette

Quirky yet very melodic punk and post punk. Reminds me a lot of a mix of POLITICAL ASYLUM and the MOB UK. Pretty good socio-political lyrics as well. Very enjoyable. (LH)
(Bosserijstraat 39, 8211 Veldegen, BELGIUM)

SINK - "Don't Burn The Hook" EP

Listening to this, their 2nd EP, various bands come to mind. FUGAZI, NO MEANS NO, EMBRACE and, of all things, country blues à la ROLLING STONES. Quite a tight and eclectic band, including Ed Shred (ex-STUPIDS). (TY)
(Vinyl Solution, 231 Portbello Rd, London W11 1LT, UK)

SISTER RAY - "Psycho Sis/Batmoon Blues"

Guitar-noisy pop garage on side one and guitar-noisy pop blues on the flip. SWEET BABY meets GUN CLUB? (TY)
(Ajax Records, PO Box 14882, Chicago, IL 60614)

SIXTEEN TONS - "4 Songs" EP

Sounds like great '82 era melodic hardcore. Simple, catchy, unpretentious. Nice to see that Steve Albini can produce things that don't sound like him. Get it! (TY)
(No Blow Records, PO Box 477315, Chicago, IL 60647)

SLACK - "Deep Like Space" LP

It's been awhile since I heard a band that reminds me of Philly's legendary STICKMEN. Of course, that's not all they do (psycho-folk); at times it's reminiscent of FIDELITY JONES or even SCREAM (maybe that's stretching it a bit). I guess this could be called SLY STONE-core. (ML)
(C/Z Records, 1407 E. Madison, Seattle, WA 98122)

SLATCH - "Welcome to the 90's" cassette

Some interesting listening here with a variety of sounds ranging from D.I./ADOLESCENTS to SABBATH to ultra-fast punk thrash. (DM)
(PO Box 1907, Hurst, TX 76053)

SNIVELLING SHITS - "Is Godaman?" EP

Included here are the two tracks from their long-out-of-print 1977 45 plus the classic title cut (which appeared under the name ARTHUR COMICS on the Streets comp.) While the single cuts are ok, "Isgodaman?" has the best lyrics in punk. A treat. (TY)
(Damaged Goods, PO Box 671, Walthamston, London E17 6NS, UK)

SOMEDAY PEOPLE - "The Donut Principal" cassette

I think every English punk should buy this just to hear the uncanny accents on this tape. Certainly the leaders in the demented home recordings genre. Won't someone put out a record for them so they'll stop sending us these tapes? "The Donut Principal" is a fine follow up to whatever their last tape was. The band of the '90s. Next. (LH)
(Tony R. Boies, 983 Oakmont, Front Royal, VA 22630)

SOLUTION MORTAL - "Live at Iguanas" cassette

A hot tape from this veteran Mexican band. A good- quality recording of intense thrash. There are some metallic tinges to this but not so much to get annoying. (CS)
(Death For Profit c/o Alejendro Boonz Dominguez P. , Ave B, Fracc Costa Bella #923, Ensenada, BC, MEXICO)

SORE THROAT - "Never Mind the Napalm, Here's Sore Throat" LP

I still can't tell whether these clowns are true-to-the-scene stenchcore or a parody of it, but I guess it doesn't matter. It's got credible DISCHARGE HC all the way to the disposable blender noise we've grown to know and... uh, yeah. (WG)
(Manic Ears, PO Box 531, Bristol, BS99 1NG, ENGLAND)

SOULSIDE - "Hot Bodigram" LP

A great band, but a weird cover, weird lyrics, and a weird record. I've liked everything these guys have done, but this one definitely has a different feel to it, with slow, dissonant songs with depressing overtones. Although some tracks like "Clifton Wall" are catchy, I'm left scratching my head, wondering what they are trying to do. Although I'm a bit baffled by this release, I seem to like it more with each listening, so it may just be a matter of time before it grows on you. (WG)
(Dischord, 3819 Beecher St. NW, Washington DC 20007)

SPACE INVADERS - "Tracking Shock/No Policy"

PISTOLS-type punk that's got a slightly lighter beat, but there's a quirkiness that makes it interesting. (TY)
(no address, JAPAN)

STEVIE STILETTO - "Smell The Sock" LP

Judging by the SPINAL TAP parody cover, I take it this stuff is all tongue in cheek. In that case, this is pretty funny, especially "Hardcore Cafe" and their version of "Comfortably Numb" (called "Comfortably Dumb"). Hook- laden power pop punk. Fans of SLOPPY SECONDS, check this out. (ML)
(Razor Records, PO Box 866, San Francisco, CA 94101)

SPUNKY BOYS - "Spunk Age" LP

'77 Punk meets a '60s sound with a tinge of HC creeping in. While not being amazing, this is competent and fairly enjoyable. (WG)
(no address, JAPAN)

THE STRIPPER - "This Is Fuckin' Rock'n'Roll Band" EP

This is the kind of rock'n'roll I go for — punk rock'n'roll. A 3-song ripper with lots of energy. A freebie. (TY)
(no address, JAPAN)

STRANGE THE BUTCHER - "Shout" cassette

Some jaunty punk tunes here. The songs have a '77-ish feel to them with their upbeat, mid-tempo pace and singing. Nothing too original but fun none the less. (CS)
($3 ppd, Martin, 16 Cawte Rd., Freemantle, Southhampton S01 3DR, UK)

STUMPY JOE - "Daydreams/Basket Case"

Side one has a heavy '60s garage pop feel to it, but the filp sounds more like MERCYLAND's approach to pop punk. (TY)
(Estrus Records, PO Box 2125, Bellingham WA 98227)

SUB SOCIETY - "No Legs To Stand On" cassette

Certainly the cutest tape cover all month. Great powerful hardcore with heavy guitars. Catchy, melodic, vocals cut through with personal and some straight edge- oriented lyrics. Pretty good. (LH)
(8808 Corvus, San Diego, CA 92126)

LES THUGS - "Still Hungry" LP

Still hungry, still rocking and still using those seductive back-up harmonies. Despite a variation of tempos here, there is a sameness to all their songs which both entrance and create tedium. The pace is not as frantic as before (and live, where it was quite RAMONES-like), but is still energetic. (TY)
(Decoy/Vinyl Solution, 231 Portebello Rd, London W11 1LT, ENGLAND)

RECORD TAPE REVIEWS

TERROR - "Evil of Terror" EP

Super-fast and cleanly noisy thrash with awesome raw/noise guitar. Inspired raging. (TY)
(Bigstone Records, 53-1 Matsubishi, Matsubushimachi Kitakatsushikagun, Saitama, JAPAN)

TERVEET KADET - "Aäretün Joulu" EP

A re-issue of their classic 1982 8-song release, the epitome of classic early Finnish hardcore. Pick this up, but it's quite a limited pressing. (TY)
(Risto Eronen, Koivumäki, 58920 Kokontaipale, FINLAND)

THREE WOMEN IN BLACK - "Grace of God" EP

This debut demonstrates, TWIB's '77-'78 punk roots with a female vocal UXA style on the two originals, to their PISTOLS meets X-RAY SPEX sound on the cover of "Submission." Only criticism is that the vocals are almost too "sung." (TY)
(Dionysus Records, PO Box 1975, Burbank, CA 91607)

THREE LEGGED DOG - "Sniff This" EP

Taking their nod from ROKY ERICKSON, only one of these three tunes (recorded three years ago) has that kind of psychotic garage feel. Another is a really good midwest punk rager, and the last is a funkly little number. Hope they still maintain this approach. (TY)
(414 N 8th, Columbia, MO 65201)

TRBNGR - EP

The Seattle sound transfers to Norway. A 3-song punk meets '70s rock debut. Big deal, so you can play wah-wah. (TY)
(Straightjacket Records, Gronliun 3, 1056 Oslo 10, NORWAY)

TRIP 6 - "No Defeat! No Submission!" EP

Hardened, heavy, raw N.Y. hardcore with that classic CFA/ early AGNOSTIC FRONT sound. Has all of the raw energy, blood, guts and sweat to have even the most mild- mannered punk nerd waving his fist and stomping his (or her) feet. These guys kick out the jams — no holds barred! (CD)
(Inner Spirit Records. T.P. DeRosa, Box 1252 Madison Sq. Sta., New York, NY 10159)

TVANG - EP

Riffy hardcore that's got gruff vocals and harsh tones. Combines aspects of older UK HC and new US HC. (TY)
(Pal Johnson, Strandpromenaden 23, 3190 Horten, NORWAY)

THE UNDER BEANS - "Roots Rock Suck" EP

With a name like that how can you possibly go wrong!? The cream of the crop methinks, finely polished hardcore with a strong U.S. influence and an element of mischievous humor. Way cool. (MW)
(Stomping Records, JAPAN)

V.O.D. - "UFO Or Die" EP

Psycho industro-punk that's completely insane and raw. Hysterical madness that's way over the edge, with songs like "Suck My Stomach" and "Atomic Vomit Man." (TY)
(XX Records, JAPAN)

VICTORY MANSIONS - "Low Life and Drink" mini LP

Politically-oriented pop punk and pop reggae. Some songs cook, but more often they are pretty easy going and accessible. Excellent lyrics. (TY)
(Probe Plus, 12 Rainford Gardens, Liverpool, UK)

VISIONS OF CHANGE - "My Minds Eye" LP

About half the tunes here are that up-tempo pop hardcore that launches from mid-period HUSKER DU onward. The other songs are slicker, poppier, more college radio bound while still maintaining some guts. (TY)
(Big Kiss, 300 Park Rd, London N8 8LA, UK)

VOLK IN 7. KOZLICEK - cassette

For the most part this is pretty straightforward mid-tempo punk here, with some faster bits thrown in. Slightly chunky metal influences but no wanking. Okay, but nothing to write Maz in Bristol about. (CS)
(Leon Rolih, Zupanciceual, 66250 Llirska Bistrica, YUGOSLAVIA)

WITHIN RANGE - LP

Powerful hardcore here. Some is melodic, some is straight on, some is frantic — all of it tight. Good lyrics, very un-punk cover. (TY)
(X-Port Plater, Mandalsgt 1, 0190 Oslo, NORWAY)

XXY - cassette

They say they are New York's most hated band. Hell, they should move to LA! The folks there would probably dig this. Good raw rock & roll. Interesting sound, no mosh parts, and none of the overly retro-glam-blues rock that infests the LA scene. Definitely not thrash, but has a good punk edge to it. Neat tunes. (GF)
27 Hillcrest St, Staten Island, NY 10308)

Y.U.P. - "Whlap-Zap Ninja" EP

A quick second release (with an LP to follow soon) for this Finnish funny punk band. Now, Finns are not especially known for their sillyness (especially in HC), but these guys play short, fast, goofy tunes (sung in English), asserting their rightful place in geekdom. (TY)
(Risto Eronen, Koivumäki, 58920 Kokontaipale, FINLAND)

YOUTH GONE MAD - 45

Nope, it's not another straight edge clone. Three songs all pretty drastically different. Side A has got a cheezy pop song with awful keyboards followed by a raw, driving post-punk number. The flip has an interesting "rap meets punk" type thing. Interesting, but almost too varied for a single. (LH)
(560 W. 43 St #27B, New York, NY 10036)

YOUTH OF TODAY - "Anarchy In Vienna" LP

Outside of the mangling of "Anarchy in the UK," this is a hot recording. Recorded live, the sound quality is excellent and the performance is tight and powerful. But then you flip the record over, and YOT suddenly is in the studio, changes hardcore styles, and speaks fluent German (actually is DIE SCHLACHT). I know Ray believes we all change bodies every eight years, so I guess their time came up right in the middle of the show. (TY)
(no address)

ZAKONAS - "LIVE!" cassette

More punk rock from the ZAKONAS. Their thrash stuff is pretty faceless. But they do some good mid-tempo punk stuff. Some of which is really melodic. Others are driving à la STOOGES. I still dig "Punk Rock Girl" the most. Not bad recording for live. (LH)
(Scumfuck Tradition, Mühlenfeld 59, 4330 Mülheim W. GERMANY)

ZEROS - "Siamese Tense" EP

The surprise of the month goes to this 3-song job, a limited edition (with permission) previously unreleased selection of S.F.'s late great ZEROS. It captures the band's mixture of NY Dolls and '77 punk sound with two live tunes and three studio tracks. Decent sound, great cover. (TY)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

V/A - ANAL CUNT/7 MINUTES OF NAUSEA - split EP

A match made in heaven for noise mongers who like hearing a couple hundred songs (and I do use that word loosely) within a matter of minutes. A.C. has gotten a zillion times faster and much sicker. 7.M.O.N. scores with at least a hundred new hits. No exaggeration! A gold mines for those who want quantity for the dollar. Satisfies the need for speed! (CD)
(Total Noise Tapes and Records, Dresdenerstr. 30, 5400 Koblenz, W GERMANY)

V/A - "A Billy" EP

Two of the tracks (DEJA VOODOO and GRUESOMES) are definitely on the garage side of rockabilly, while the two bands on the flip are more on the "authentic" side. Comes with issue #18 of... (TY)
(What Wave, 17 Erie Ave, London Ont N6J 1H9, CANADA)

V/A - "Atropello!!" cassette

A pretty blistering compilation of Peruvian punk and hardcore. The ferocious vocals and intense music largely reminds me of what was coming out of Europe in the mid-'80s. Not enough band info, but some of the better bands include ATAQUE FRONTAL, CURRICULUM MORTIS and AUTOPSIA. (LH)
(Alberto Malaga, Los Melechos 346, La Molina Vieja, Lima 12, PERU)

RECORD TAPE REVIEWS

V/A - CRIMPSHRINE/MUTLEY CHIX split EP

This snazzy little 7" comes as a bonus for buying issue #7 of No Idea zine, a definite incentive to say the least. On side one CRIMPSHRINE really get things moving with three tracks (all dealing with the pain of growing up) packed with their patented style of gruff yet emotional punk. The flip on the other hand is some rather lackluster dirge from Gainesville's MUTLEY CHIX who've yet to gain my fancy. (DM)
(No Idea Magazine, PO Box 14636, Gainesville, Fl 32604-4636)

V/A - "Every Band Has A Shonen Knife Who Loves Them" 2LP

A humongous double album tribute to SHONEN KNIFE (the Japanese pop band that attracts the same geeks that think ABBA is God), featuring covers by the likes of REDD KROSS, FRIGHTWIG, G.I., L7, LUNACHICKS, CHEMICAL PEOPLE, SONIC YOUTH, BABES IN TOYLAND, MR T EXPERIENCE, PANDORAS and tons more. There's also a single album version with (obviously) less tracks. (TY)
(Gasatanka/Giant)

V/A - "Evig Pine Tra La La" LP

This here is one hefty dose of Norwegian wickedness. Four bands and sixteen ballads. On the first side, BRUTALLIKA and TMB leave the turntable in flaming shrapnel, and on the flip 10 12 SOSTRE and CORPORATE DEATHBURGER slow it down (with no let-up on the catchiness). First rate. (CD)
(Knallsyndikatet, Box 4386 Hospitalslokkan, 7002 Trondheim, NORWAY)

V/A - "Exclusion" LP

Quite a comendable effort here with 14 international bands and a huge booklet all focused on issues of "sexism/feminism from an anarchist perspective". Great packaging with information and graphics in both French and English. Music covers a wide variety of alternative music from DISSENT to CULTURE SHOCK to ATAVISTIC to the EX. Great package for a great cause. Recomended. (LH)
(Nabate, B.P.92, 4000 Liege 1, BELGIUM)

V/A - "Fear" LP

The RAPES and GRIFFIN share one side, and both are hard/fast and slightly metallic, as is K.G.G.M. on the other side. Also sharing that face is DANSE MACABRE who do a darker mid-tempo post-hardcore sound. (TY)
(Alchemy Records, JAPAN)

V/A - FEED YOUR HEAD/8TH SIN - split LP

FYH, an English band, has a very "pretty" atmospheric hardcore sound to accompany their personalized political lyrics. 8TH SIN, from Germany, share the perspective and are atmospheric as well, but their music is more post-punky at times. Both maintain good energy. (TY)
(Katou Records, Johannes Str 38, 23 Kiel 14, W GERMANY)

V/A - "Feeling Pain Yet?" - cassette

This is a great comp. centering around the issue of animal rights. It features some of the better U.S. underground punk bands such as DEAD SILENCE, MISERY, DISSENT, LIBIDO BOYZ and POLLUTION CIRCUS. (CS)
(S.O.B. Productions, 609 Summit St., Belle Fourche, SD 57717)

V/A - "Hold Your Breath" cassette

Lotsa thrash here. PORCELAIN BOYS stand out with wonderful sour pop — the stuff life is made of — watch for them! FACE OF DECLINE are also pretty neat. Others include SOCKEYE, JESTERHEAD, EARTH ARMY, DOG-MEAT and GRIMACE ABORTION. (GF)
(406 Clement, Tex. Tech. Univ., Lubbock, TX 79406)

V/A - "Kansallinen Kokoelma" LP

This bright, energetic comp. features great tunes by MAHO NEITSYT, RADIOPUHELIMET, KOHU-63, KEUHKOT, HC ANDERSON (thrash w/marimbas! and it works), GOD'S LONELY MAN and W.D.M. (a cover of "My Generation"). Everything from HC and classic punk to thrash appears on this enjoyable and boisterous LP. Very good. (SS)
(Wiipurin A-Levyt, Box 131, SF-24101 Salo, FINLAND)

V/A - "Get Back to the Discharged Arrow" LP

Four Japanese bands grace this vinyl: CRUCK, MEOSS, ACID and MAD CONFLUX. All have an intense crunching thrash sound, MAD CONFLUX holding the most power. Hot rocks. (WG)
(no address, JAPAN)

V/A - "Nasa Cetica Koraka" cassette

Surprisingly powerful and cohesive compilation. I presume all the bands are from Yugoslavia, there's not enough info. For the most part, catchy mid-tempo punk and post punk. Standouts for me were HAVE A NICE DAY and MOTOS VITA EST. (LH)
(PST c/o Silvo Privsek Rimska Cesta 8, 63270 Lasko, YUGOSLAVIA)

V/A - "New York Rockers" cassette

As the title would suggest, this was compiled by Andy Schwartz of the seminal punk publication of the same name. While all previously released music, it's great to see all these fantastic performances in one place. Featured here are such proto-punk luminaries as TELEVISION, RICHARD HELL and the NY DOLLS. Excellent. (LH)
(ROIR, Suite 411 611 Broadway, New York, NY 10012)

V/A - "Punk the World" 10"

Two songs each by SWANKYS, LYDIA CATS, NO CUT, JOKERS, CRAPS, CURSE and INFERS, doing just about every style of punk around. There's a "bonus" cut by ANDROID that's not much of a bonus track at all, and a flexi by LAST CHILD is slipped in for good measure. Came out as a tape several years ago. (TY)
(Kings World Records, JAPAN)

V/A - "Scientists" EP

That's what you'd think till you look close and see that LOS BICHOS and DUM DUM BOYS do covers, sharing the flip side with these Australians. In fact, this EP comes packaged with a 72-page magazine (in Spanish) that details the life and times of this band. Quite an obsession.(TY)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

V/A - "Stop Vivisection - Use Yuppies" LP

Four Finnish outfits belt 'em out as best they can. ATTANAS thrashes along for a while, then SATKYNUKKE gallops in. Flip it over and PERESTROIKA rocks, rolls and rambles on for a while, only to be interrupted by TREBLINKA, who manage to scream all the way to the end. A decent sampler for fans of overseas tunes. (CD)
(Petri Vallin, PO Box 586, 20301 Turku, FINLAND)

V/A - "Teenage Rock'n'Roll From Blois" LP

A whole stew of garage, pop and punk bands share this regional platter. KIDNAP, BOYCOTT, IMBIBES, ELECTRIC, SUICIDE, DIRTY WHITE BOYS and more do a couple each. Good variety, most are rockin'. (TY)
(Ripost, 23 Route de Villeflanzy, 41000 Blois, FRANCE)

V/A - "They Don't Get Paid, They Don't Get Laid, But Boy Do They Work Hard" LP

As usual, we forgot to review our own release. This comp. is Lance's doing, dedicated to bands (14) and zines (10) that work hard for the scene. Features the likes of NAUSEA, BAZOOKA JOE, DETONATORS, JAWBOX, CHRIST ON A CRUTCH, DISSENT, DEAD SILENCE, SCREECHING WEASEL, CRINGER, LIBIDO BOYZ and more. Zine included covers the bands as well as contributing zines. Good concept — well done, Cringemaster! (TY)
(Available through Blacklist Mailorder)

V/A - "Triple Cross Counter Tour" EP

A five-band compilation with each band having one song each. Featured are BASTARD, MAD CONFLUX, BAD SMELLS, PILE DRIVER and CRUCK, all of which are fast, furious and hardcore. Limited to 1000 (was a tour record), so I doubt you'll be seeing it. (DM)
(Kagai Mousau, JAPAN)

V/A - "We Three Bings" LP

Some of your favorite Christmas songs and then some get mangled by the likes of RATS OF UNUSUAL SIZE, REVERB MOTHERFUCKERS, HONEYMOON KILLERS, LILY BRAINDROP & THE YEASTIE GIRLZ, LETCH PATROL, ED GEIN'S CAR and lots more. (TY)
(Vital Music, 81 2nd Ave, New York, NY 10003)

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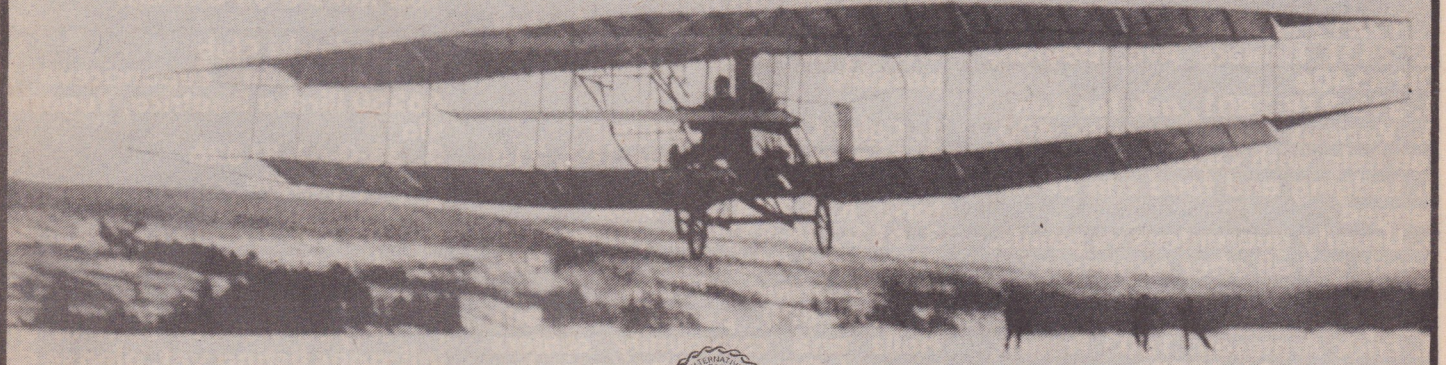

Cat. No. Virus 77

Coming In The New Decade;
Terminal City Ricochet - (Various) An Original Motion Picture Soundtrack Featuring Jello Biafra/ D.O.A./NoMeansNo/Keith LeBlanc/Evan Johns/The Beatnigs and others Virus 75
Jello Biafra with D.O.A. - Last Scream Of The Missing Neighbors Virus 78

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1. Folies Melodies
2. c/0 Terminal Records, BP 261, 75066 Paris, cedex 18 France
3. 1.48.20.10 (fax: 1.48.44. 02.62)
4. Varies between 300-1400
5. Catering (hot meal) and lodging provided
6. Fixed guarantee (agreed in advance)

1. Die Hard Productions
2. 5411 N Grantland, Fresno, CA 93722
3. 209-275-5282, Nathan, before 10PM
4. From 150-300
5. We can provide lodging and/ or meals
6. Guarantees from $150-300, depends on how many people you attract or where you're coming from

1.Family Size Cheese Bits
2. Kevin Callais, SS Box 6484, Hattiesburg, MS 39406-6484 or Kelleigh Touchstone, 641 Walnut, Hattiesburg, MS 39401
3. Kevin 601-266-3216
4. Small-to-medium
5. Lodging yes, food maybe
6. Percentage of door

1. Milkbone Collective
2. Paula, PO Box 20236, Seattle, WA 98102
3. 206-329-9932 evenings and weekdays
4. Capacity 400+
5. Stay in our homes, eat our veggie food
6. Payment negotiable

1. 12X12 Productions
2. 2431 Elsmere Ave, Dayton, OH 45406
3. 513-278-2801, ask for Ken
4. Various halls capacity 400, can help with Cincinnati too
5. Lodging and food can be arranged
6. Usually guarantees vs points. Bands get all after expenses

1. Alchemist Productions
2. Erick Armeson, 1503 French, Santa Ana, CA 92701
3. 714-973-8564
4. Various venues/halls, depends on your draw, we can get 5000-102 cap. venues/halls
5. Meals and accomodations can be arranged
6. Either and or % of door or guarantee

1. WOZQ - Christy Colcord
2. 413-585-4977 leave message and number
3. c/o Central Services. Smith College, Northampton, MA 01063
4. Several halls of varying size
5. Lodging, vegan/veg meals, drink, good time & great company
6. Guarantee

1. Backstage At The Library
2. James Henry, Apt 1 1719 Forest Ave, Knoxville TN 37916
3. 615-525-4844 weekdays only
4. 250 people
5. Can provide food and lodging
6. All of door after expenses

1. Night Train Productions / KHSU Ventures
2. KHSU FM Humbolt State University Arcata, CA 95521
3. 707-826-4807 24 hour message phone
4. 200 people or so
5. Food and lodging
6. Percentages

1. BSM Presentsat ABC-NO-RIO
2. Club: 156 Rivington St. NYC Booking: 175 5th Ave. #2589, New York, NY 10010
3. Clud: 212-254-3697 (Lou). Ask for booking number or leave message or write booking address (w/ tape or record or info and phone #)
4. Small. 150 (jam packed)
5. Not really. (Maybe you can meet someone who can put you up, but we can't)
6. Can't guarantee much, but will try to help out as much as possible

1. Calm Cool Productions
2. Shawn Scallen, Box 103, 216 Viewmount Dr., Nepean, Ontario, K2E 7X4, CANADA
3. 613-228-8229 (anytime) 613-788-7444 (Mondays 10-11 PM, Eastern Standard Time)
4. 100-800 people. Various Halls and community centers around Ottawa. Ottawa is between Montreal and Toronto. We can also help in lining up shows in Montreal and Toronto as well here
5. Meals and accommodation can usually be arranged
6. Guarantee and/or percentage. Flexible. Reasonable

1. Grange Productions
2. 340 McGinnies Hall, SUNY Fredonia, Fredonia, NY 14063
3. Charlie 716-673-2606, Eric 716-673-4381, Jeremy 716-673-1108
4. 300 capacity
5. Lodging and food available
6. Bands share door after small overhead

1. Pleh! Productions
2. 323 Weymouth, Texas Tech University, Lubbock, TX 79406
3. 806-742-4244 or 6623. Call Anytime, if no answer leave message
4. Different venues, capacity from 150 up to 350
5. Lodging can be provided, possibly meals
6. After expenses, all money goes to bands

1. Fear of Shame
2. Ross, 228 West Prospect Ave., State College, PA 16801
3. 814-237-7275
4. 300+
5. Will gladly arrange for a friendly place to nod and friendly veggie eats.
6. Am mostly doing benefits but feel it is important to pay people. We want bands with energy, that have something to say in other ways than just music. We would prefer caring, political type bands, but just so long you'll care it's alright. Am not interested in contracts because I am a humble trustworthy person. We can basically expect a 100 folks @ $5 a head.

1. Mladinski Club
2. Rolin Leon, Zupanciceva 1, 66250 Ilirska Bisatrica, Yugoslavia
3. 38-0-67-81326
4. 200 people
5. Lodging, beer
6. 100-200 German marks, depending on size of draw

If you havent sent in an all-ages listing yet, please do so now. If you have already, don't forget to send in a new postcard each month to renew your listing, as a new list will be created each issue. A listing may be removed if enough bands write in with a complaint.

BLACKLIST MAILORDER

181 SHIPLEY ST.
SAN FRANCISCO
CA 94107
415-957-9390

Blacklist is a non-profit mailorder operation that is fighting the clampdown on independent releases by establishing a true independent mailorder business that makes honesty and efficiency a priority. We carry an ever-evolving selection of punk, hardcore, ska, noise, psych, post-punk, and garage pop from around the world, plus a large selection of fanzines, books, and political journals. We operate with a low 20% mark-up on all material, and try to fill orders within 3-4 days of receiving them. We have new material coming up every day!

1) When ordering, please remember to list prices next to selections. For material that we're out of please make it clear if you want a refund, credit slip or alternates that you've listed (also list prices).

2) If you are in a band, run a label, or do a zine or book and are interested in being included, please send samples!

3) If you live in the area and are interested in volunteering time to Blacklist, please call to arrange a time for an orientation. We are always looking for people.

4) If you have any problems with your order, please write or call with details. If you are a vendor and have questions about payment, please call or write and let us know!

5) Please be patient, our work force is small, and the load is large. Sometimes we fall behind, but we always catch up!

POSTAL RATES FOR RECORDS & TAPES

POSTAL RATES-We will mail your order Via "special 4th class" rate in the U.S., "AO small packet" rate to Canada, Mexico and up to 4 pounds overseas. We will send large overseas packages "Surface parcel post", or if requested, small packages. The initial charge for overseas surface includes postage for the first three LPs or twelve 7"ers. Please list alternate choices or specify refund or credit. California residents add 6.5% sales tax. Please note that cassettes are the same weight as 7"s and compact disks are the same weight as a 12" or album.

	U.S. of A.	Canada and Mexico	Europe and S. Amer	Asia and Australia	Over-seas surface
• Initial charge, mixed (12"s & 7")	1.00	3.00	5.50	7.40	4.60
• Initial charge 7"s only	1.00	1.00	2.30	2.80	4.60
• Each additional LP	0.20	0.60	2.70	3.70	0.75
• Each additional 7"er	0.10	0.20	0.70	1.00	0.30

NEW RECORDS AND TAPES

Artist	Title	size	Price	Country
Afterwords	Afterwords	LP	5.50	USA
Alone In A Crowd	Alone In A Crowd	7"EP	2.00	USA
Bad Attitude	A Long Way	7"EP	2.40	W. Germ
Bad Attitude	Bad Attitude	LP	6.00	W. Germ
Bad Religion	No Control	LP	5.10	USA
Badtown Boys	Borrowed Time	7"EP	2.15	USA
Base Apes	Orgy Of Hatred	7"EP	2.70	USA
Blockade	Blockade	7"EP	2.40	W. Germ
Brut 66	Brut 66	7"EP	2.40	W. Germ
Brutal	Tappavat Pisarat	7"EP	2.05	Finland
Bulimia Banquet	Party My Colon	LP	6.00	USA
Butthole Surfers	Widowermaker	12"EP	4.70	USA
Carnal Closet Carnage	Carnal Closet Carnage	7"EP	3.80	Finland
Cavegurls	Just Out Of Reach	7"EP	1.85	USA
Clawhammer	Sick Fish	7"	1.80	USA
Corrupted Morals	Cheese it	LP	6.00	USA
Cringer	Tikki, Tikki, Tembo...	LP	6.00	USA
D-Vision	That was Then	7"EP	2.00	USA
Dead Silence	Hope	7"EP	2.20	USA
Doc Wor Mirran	Labyrinth	12"EP	7.45	W. Germ
Doggy Style	Doggy Style II	LP	6.00	USA
Eighth Route Army	Nihilist Olympics	LP	4.80	USA
Eighth Route Army	Wanda	7"	1.20	USA
Fearless Leader	Little Devil	7"	1.80	USA
Feedtime	Suction	LP	5.80	Australia
Fidelity Jones	Piltdown	12"EP,	4.30	USA
Flitox	Radio TV Active	LP	4.80	France
Helmet	Born Annoying	7"	1.90	USA
Inferno	Son Of God	7"EP	2.40	W. Germ
Insted	We'll Make The Difference	7"EP	1.85	USA
Jerry's Kids	Kill Kill Kill	LP	5.65	USA
Kinonika Apoulita/ Eitil	Retous Metamodernus	7"EP	2.40	Greece/I
Mark Of Cain	Battlesick	LP	8.20	Australia
Marshmallowmen	Marshmallowmen	7"	2.75	W. Germ
Night Soil Man	Garden of Delights	LP	6.00	USA
No Idea	#7	print/7	1.70	USA
Offspring	Offspring	LP	5.20	USA
Painful X-Tremities	You're in Good Hands	7"EP	1.80	USA
Pittbull	Pittbull	7"	2.40	USA
President Fetch	The Eternal Need Of...	LP	7.00	Denmark
Public Humiliation	It All Started When...	LP, cass	4.80	USA
Purple Geezus	Purple Geezus	7"	2.25	USA
Random Killing	This Whole World	12"EP	4.80	Canada
Rhythm Collision	Rhythm Collision	7"EP	2.40	USA
Ripcord	Live	LP	7.35	UK
Rollins Band	Hard Volume	LP/Cass	4.60	USA
Rotters	Presumed Dead	LP	6.00	USA
Sawney Bean/ Skippy	Sawney Bean/ Skippy	7"EP	2.05	W. Germ
Second Chance	First	7"EP	2.40	USA
Seven Seconds	Skins, Brains, Guts	7"EP	2.15	USA
Sixteen Tons	Sixteen Tons	7"EP	2.30	USA
So Much Hate	Live	LP	7.35	Norway
Sockeye/That Cheezy S	Sockeye/That Cheezy Sensatio	7"EP	1.50	USA
Soulside	Hot Bodi-gram	LP, cass	5.50	USA
Soup	Cruel & Unusual	7"EP	2.15	USA
Three	Dark Days Coming	LP, cass	5.50	USA
Three Women in Black	Three Women in Black	7"EP	2.15	USA
Treblinka	Thomisyyden Taideteos?	7"EP	3.00	Finland
V/A	Bat, Bi, Hiru... Hamar	2 LP	14.40	Spain
V/A	Dog Plasma	7"EP	2.10	USA
V/A	Make The Collector Nerd Sweat	10"EP	4.80	USA
V/A	Metal Gives Us A Headache	7"EP	2.40	Int'l
V/A	Mosh Around the World Vol. 2	Cass.	2.50	int'l.
V/A	Screaming For A Better Future	LP	6.60	Int'l
V/A	Squat or Rot	7"EP	3.00	USA
Verbal Assault	On	12"EP	4.00	USA
Y.U.P	Who dares Farts	7"EP	3.80	Finland

PLUS TONS MORE GREAT RECORDS, TAPES, ZINES, AND BOOKS!!! SEND $1.00 FOR OUR NEW 24 PG. CATALOG ($2.00 OVERSEAS)

RADIO ARTICLES

FLEX YOUR HEAD

Hello to everyone out there. This is Tony Popow, and I do a show called "Flex Your Head" Saturdays from 6 to 9 P.M. on the very small radio station, WMXM, out of Lake Forest College. It only reaches the city of Lake Forest and neighboring Lake Bluff (I think) but nonetheless, this has not dampered my enthusiasm. Basically my listening audience is rather minute--my friends listen, and I have also reached some people outside of the college which makes me feel great. Thanks to all who I have reached and especially Betty and Jason.

This little bio will hopefully inform those who live in the area and were unaware of the existence of an alternative to commercial radio. I play mostly new and old hardcore (and no, not all DC hardcore as the name might imply) as well as some old 70's punk depending on what I have, since the station obviously was unfa2ed by the punk revolution. I'll also thrown in some old stuff like Black Sabbath or some rap or something depending on where the band stands. I refuse to limit myself to one genre of music.

I debated over the name of the show for a while because I wanted to give the show an intelligent name that really made sense, not something cliche like "Three Hours of Anarchy" or "Fast Loud Music" or something to that degree. So I decided upon "Flex Your Head" because it has a lot of personal meaning as well as being one of the most straightfoward and most intelligent themes for the hardcore punk scene.

I'm always trying to do new things to keep my stoked and to make sure the show doesn't become some chore that I must do week after week. Since my first show in late September, I've done a special show to tie in with the Peace Week we have every year by playing lots of songs that deal with war, peace, etc; I've also done a special "Freedom and Rights" show to tie in with my trip to the Washington, D.C. Pro-Choice rally. And as I write this, I'm planning a special "Twelve Days of Punk Rock Christmas" which should be a lot of fun (Thanks to Matt and Mike in Cleveland for that inspiration.!)

Anyone who wishes to contribute, please feel free. God knows I need the input to keep the show alive and well. Bands and labels- please send records and tapss if you can. We need 'em! Anyone group, etc, who wishes to contribute, go right ahead.

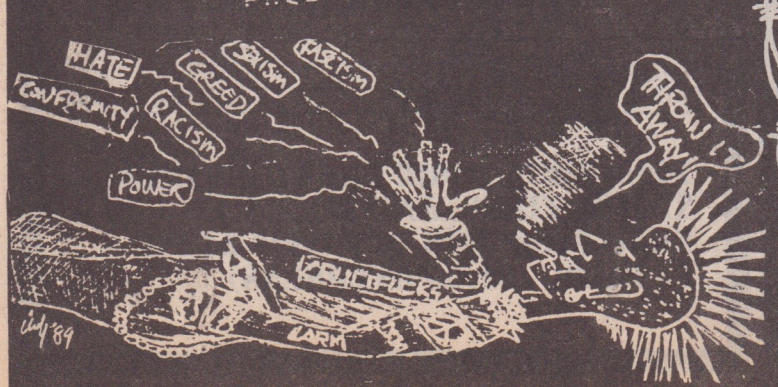
The station address is: WMXM/ Lake Forest College/ Lake Forest, Illinois/ 60045. If you wish to contact me personally, my address is: Tony Popow/ Box 739/ Lake Forest College/ Lake Forest, Illinois/ 60045... Good bye and hello to everyone I know.

GROTESQUE ERROR

HARDCOREPUNKALTERNATIVE ROCK'SPEEDCORE

This is a new show for Andy Grotesque and Aaron Error. We used to do a show called "The What Noise Show" but moved time slots from Friday nites to Saturdays at a more decent time (he old show was midnites on Fridays), We play a bit of everything but basically ya could call it a punk rock show. Saturday is a good nite for CJIV cuz it's all "alternative rock". John starts it off at 8:00PM with a variety of newer stuff ranging in styles. Then after our show it's the "Fluck and Authority Show" which is basically an all hardcore show, and it goes from midnite all the way til 5 or 6 AM. All night, ya!

If you want any music added to the playlist, then send material to the following: CJIV/ Simon Fraser Univ TC321/ Burnaby, BC V5A 1S6/ Canada or write me at: 120 Rupert St./ Vancouver, BC, V5M 3S6/ Canada. Peace!



check this.

"Thrasher" radio show 92.5 FM Belgrade, Yugoslavia

Hello everybody I don't know if anyone of you still remember me telling once thru MRR I was doing my radio show at Studio B. I've been doing only fanzine reviews every week at Studio B which was and it still is one of the biggest stations not only in the capital, but in the whole country. I've been working here for nearly 2 years, but starting this September I left Studio B and now run my own show which lasts only a half hour but I'm pleased with it. It's a big deal having 1/2 of an hour after working at studio B, and having had just 5 minutes to say something. So this is my show now. I play anything I want to, I say almost anything I think is worth telling, so its' cool. It's a local radio station covering only Belgrade's area but I think I have lots of people listening to the radio show.

The show is run every Saturday evening from 7:30 pm until 8 p.m. In every show I try to give people opportunities to say something, like giving bands or individuals a chance to be interviewed, like those who do the mixing at gigs, etc. Musically, I'm playing thrash, hardcore, punk, grindingcore--so any band, distributor is welcome to contact me. I'd also like to exchange ideas about running a radio show and exchange cassettes with recorded radio showsb (let's get known/meet each other by listening our shows). I have a friend, trusty Sunjka Dejan, that is recording Thrasher radio shows so it'll be a pleasure for him to exchange cassettes with you. Thru him I think I can also get cassettes from you if you decide to contact him). His address is: Go Go Recordings/Sunjka Dejan, Ul. 80 Nova 1/12, 11030 Beograd, Yugoslavia.

Thrasher radio show can be contacted at: "Thrasher" radio show, Omladinski Radio Program B-92, Gvido Obradovic, Makedonska 22/2, 11000 Beograd Yugoslavia.

VINYL IS DEAD. PUNK IS DEAD. CHAIN LETTERS ARE NOT PUNK. TRASH IS. YOUR CHAIN LETTER IS IN MY TRASH.
ALL BANDS THAT SEND ME A TAPE WILL AUTOMATICALLY **NEVER** APPEAR ON A VERY SMALL RECORD. SHUT UP.
ALL THIS COMPUTER PRINTED DATA IS REALLY STARTING TO BUG THE SHIT OUT OF ME. YES, REALLY.

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"What's our next move?" Chet asked.

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MANNEQUIN BEACH-Don't Laugh,You're Next LP,Cass
VICTIMS FAMILY - Things I Hate to Admit LP,Cass
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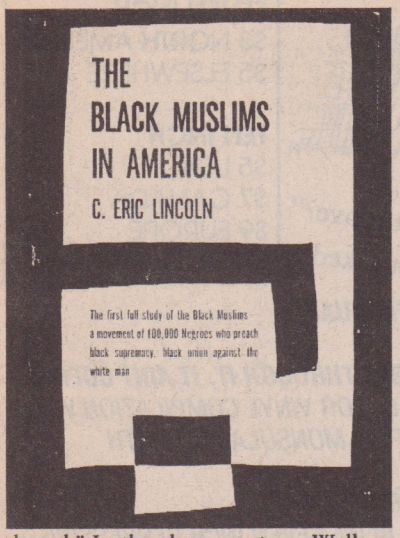
FAITH NO MORE, RHYTHM PIGS, MANNEQUIN BEACH
VICTIMS FAMILY
SEND FOR FREE CATALOG

STORES: We are a clearinghouse for 17 labels,and Maximum RocknRoll,Lookout,Flipside, World War III, Punchline magazines. Contact us for catalog and pricelist and buy direct!

BOOK REVIEWS

Reviewers: Joel Wing (JW), Jerod Pore (JP), Lance Hahn (LH)



C. Eric Lincoln, *The Black Muslims In America*, (Boston: Beacon Press, 1961). 276pp. $4.95.

The Black Muslims, or the Nation of Islam as they are better known, were once the most notorious Black organization in America. Their fiery mix of Black nationalism with Islam appealed to many poor African Americans and they were able to build a membership of several thousand during the 1950's and 60's. At the same time, the organization was vilified by whites, as well as by the mainstream Black leadership, as the exponents of violence and hatred. Mike Wallace, of "60 Minutes" fame, even made a five-part television documentary about the Black Muslims in 1959 called "The Hate That Hate Produced." In the documentary, Wallace called the Nation of Islam the leading "Black supremacist" group in America. These denunciations and hasty conclusions overlooked the true significance of the Black Muslims.

In the book, *The Black Muslims in America*, Dr. C. Eric Lincoln attempts to make a sociological analysis of the growth of the Nation of Islam. Basing his study upon the psychology of Black oppression in America, Dr. Lincoln explains that the Nation of Islam was nothing but a rational response to America's racism. According to his analysis, many African Americans saw no hope of change within the American system and thus looked towards other avenues for their freedom. It was upon these feelings of frustration that the Nation of Islam was able to build.

Having begun in Detroit in 1930, the Black Muslims based their ideology upon traditional Black nationalism. The main theme was self-determination for African Americans through control of the economics, politics, and social life of their communities. The Nation of Islam also believed in separation, the idea that African Americans should separate themselves from white racist society and create their own nation.

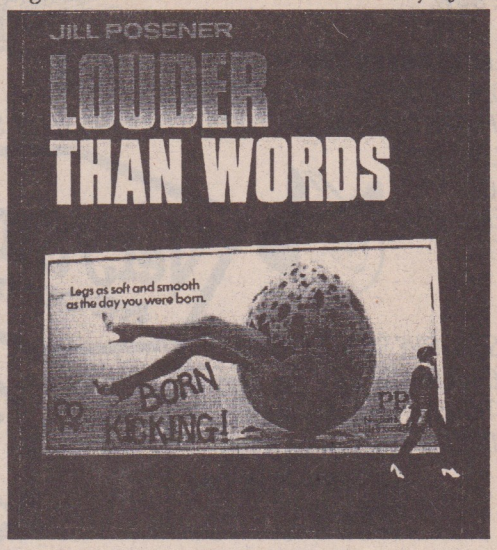
The idea of separation was fueled by the Nation of Islam's interpretation of the history of the world. According to the Muslim's mythology, known as Yacub's history, members of the white race were devils who had been created by an evil scientist named Yacub to rape and pillage the colored world. It was said that whites were given six thousand years to rule the world, and that this time had just about run out. It was Muslim doctrine to preach that the Nation of Islam was ordained by Allah (God) to regain control of the world after the whites destroyed themselves.

Although Dr. Lincoln considered these ideas extreme, he was still able to interpret them as rational responses to America's racism. Having been forced into slavery, their culture and language destroyed, and constantly being dejected as inferior human beings, the Black Muslims decided to reverse the situation and project their feelings of inferiority onto whites. This was done by completely rejecting white society through separation, calling whites devils, and making everything Black superior. In effect, the Nation of Islam was a reflection of white racism.

Because of this, Dr. Lincoln considered the Nation of Islam the gauge by which to determine the racial tension within the United States. As long as the struggle for racial equality was put off by whites, the Nation of Islam's membership would surge. It was the author's opinion that the Nation of Islam would only disappear when racism in America disappeared. The fact that the Nation of Islam is still a force within many of America's major cities is testimony enough, if Mr. Lincoln's analysis is to be believed, that this country has not overcome its racism.

Dr. Lincoln's book is a very thoroughly researched analysis of the Nation of Islam. There are numerous interviews with leading figures of the Black Muslims, and the author also provides a well-rounded account of the history of the group. There are also sections in the book that cover the sociological aspects of why people join organizations and the effect of racism on the African American persona.

The Black Muslims In America is very well detailed and even-handed account of the Nation of Islam and its impact. Although published in 1961, the book is still relevant as the Nation of Islam is still in existence. The book is also noteworthy since it covers one of the must misunderstood aspects of the African American struggle for human rights during the 1950's and 60's. If one would like to read this book a copy of it can usually be found in a good used book store. I suggest that you make this effort because *The Black Muslims In America* by Dr. C. Eric Lincoln is a fine book covering an important organization in African American history. (JW)



Jill Posener, *Louder Than Words*, [London: Pandora Press, 1986]

In an age when words are deception and quotes are constantly taken out of context, seeing is believing. While photography seems to be an art of simulation largely manipulated by those in power and their so-called "words of truth", Jill Posener has been able to use this medium to our advantage. Appropriately titled, **Louder Than Words** is her second photographic collection of politically oriented graffiti.

Almost parody of the norm as far as photographic collections, Posener takes two different modes of communication and merges them into a strong statement. Through the "established and accepted" mode of photography, she almost legitimizes graffiti. Through the inherent subversive nature of graffiti, she breaks the molds of standard assumptions as to what photography can be.

The content seems to be broken down into three catagories. The first focuses on womyn's issues from the clever, feminist rhetoric to intense lesbian separatism. Especially in this section, the graffiti is very inspiring as there's a certain potency behind the slogans. While lesbian separatism is often under much scrutiny, their wit and their ideas send a clear message that transcends political sloganeering.

"Stamp out domestic violence. JUMP ON HIS BALLS!"

"Dead men don't rape."

"If they can put a man on the moon, why don't they put them all there?"

However, most striking of all are the billboard defacements. Graffiti has always been the customary way of altering offensive billboard messages. Perhaps it's one of the most direct and obvious attacks on the spectacle: what could be more spectacular than the over-hype of non-culture through mega-advertising?

At it's most articulate, the graffiti presented parodies and even humiliates the incredibly dense, sexist, anti-humyn propaganda. At it's most direct, the graffiti juxtaposes blatantly unrealistic, sexist, misogynistic advertisements (rules of conformity) with the angst of everyday life.

Most astute is the altering of a Greenpeace billboard that read,"It takes up to 40 dumb animals to make a fur coat. But only one to wear it." The blatantly sexist statement and imagery (the lower torso of a womyn wearing stockings, slit skirt, high heels, fur coat, and standing in a pose made to emphasize her ass) was altered to read, "MEN kill animals. MEN make the profits... and MEN make sexist ads! With friends like Greenpeace, who need enemies?"

The second portion of the book is focused on political graffiti in general. Some of the more artistically creative entries are here. The topics here range from elections (generally anti-Tory) to racism to disarmament to ecology to animal liberation.

Even graffiti gets altered. One racist slogan stating, "Asians Out" was altered to say "I'm glad **asians** are about".

The final part of the book is focused on altering cigarette ads.

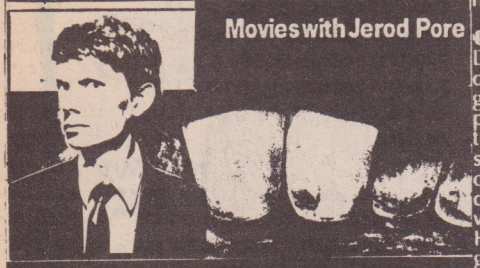
"Smoking is a political issue. The tobacco industry is amongst the most exploitative in its conditions and payments to worker on the plantations and in the factories. . . Perhaps, while the radical left and the Women's Movement are demanding the boycotting of South African goods, they should take a look at the cigarette they're puffing away on. For example, Rothmans International, based in Britain but controlled from South Africa, markets the brands Rothmans, Dunhill and Peter Stuyvesant."

The photographs themselves aren't amazing in quality. But the content is what makes a book like this move. Graffiti isn't so much an educational tool. But rather a reminder to activists that there are people everywhere united in struggle. They are inspirational and transcend the books and speeches and perhaps is in fact the most direct form of activism left. In her second effort, Jill Posener exemplifies this mode of communication with verve and intensity. (LH)

MOVIE REVIEWS

Consume or Be Consumed

Movies with Jerod Pore



Can you ask for more out of life than drugs, senility and suicide? I can't.

Drugstore Cowboy stars Matt Dillon as "Bob" the leader of a four junkie crew that goes right to the source for pharmaceuticls, hence the title. He's OK, but they should have found someone who knew how to detox. Maybe Nick Cave wanted too much money. Heather Graham is gorgeous as Nadine, in a strung-out seventies Stevie Nicks sorta way. She can perform one of the most *entertaining* spazzy epileptic seizures I've ever seen. Red blooded American boys would want a taste of that wild ride. The other two can't act worth shit, but Rick looks and acts like a retard Max Volume. Every time "Bob" tells him something, Rick has to ask "Bob" why that is.

So they're boring. Junkies usually are. Steal and fix, fix and steal.

Submerge yourself in a beautiful expression of sensory input warpped by long runs of synthetic opiates and methamphetamines, where Time flows along hallucinatory vectors. Everything comes together: film stock, exposure and speed; animation and odd lighting; distant free jazz, acid rock and blues. You just *know* what it feels like to start crawling back down your hindbrain into warm reptillian states. Even the ants are doing their thing. Junk is the true path to godhead. This film exposes the twisted beauty of the rush, of a universe encapsulated for twenty minutes within the parameters of personal history.

Searching, always searching amidst the polyesther lowlife, sadistic cops, old bags paranoid about Charlie Manson sex maniacs and podunk post-hippie ambience of seedy 1971 Portland for those magic superstition actions that control the mechanical physics of the universe. Don't ever mention dogs, that's worth a thirty day hex. And a hat on the bed? Suicide is the only way out.

Junk is something to do, to fill a life and relieve the tedium of having to tie your shoes every day. Without junk, life is just the time spent waiting to die. I can relate.

William S. Burroughs is worth the price of admission. He's looking good for being an eighty year old junkie. Get it regular and it keeps you young. Instead of dying, you turn into some kind of quasi-material ghost kept alive by blue tinted plasma of orgones and endorphins. He doesn't have to act, he's just totally Bill Burroughs, Father Tom, the most notorious Catholic Priest in Portland, always on the make for a junk sick altar boy, always willing to share. "I predict, in the not too distant future, drugs will be the excuse for the right wing to set in motion a system of oppression, the likes of which have never been seen in the history of this world. Fortunately, I doubt if I'll live to see this final solution to the drug problem." I doubt if any of this is in the book (by James Fagle), but what the hell. Everyone around here is just gonna have to put up with my fucking Burroughs drawl for a month or two.

It was Father Tom that turned "Bob" onto junk. They meet again in a residential hotel in run down town Portland. Father Tom is moving, slow and ghost like, through the junk sick morning, wondering if "Bob" is holding. "Bob" is kicking, making good on the promise he made to God to get Nadine's body out past the Sheriff's convention. Earlier in the flick "Bob" and his crew pack their stuff in Christmas packages and ship it Greyhound to small Pacific Northwest towns to be picked up as required. Just as long as they were never more than eight hours away from a fix. "Bob" was pretty damn calm kicking on methadone for someone who needed a fix every eight hours. "I'm just a regular guy, with a regular job and a regular room."

Like I said, junkies are boring. Give 'em a camera and stuff and they make boring movies. Ask Me About Don From Lakewood is a prime example. It's a shadow play telephone conversation between a senile old coot without a car who works the night shift and the hyperactive used furniture salesman. Both these guys belong in nursing homes. Twenty-three minutes of pretendshit tape loop boredom from Now See Now Systems PO Box 57549 LA CA 90017. Yawn.

Exploit Yourself

Movies with Mitzi Waltz

The lure of the road — almost every band succumbs to it sometime. Heck, without touring, how would you ever find a good excuse to break up? Living like sardines in a two-bit rusty can of a van is the surest way to find out whether your fellow musicians are really the nice guys and gals they seem to be now or the seedy, stinky creeps that they'll seem to be in a few days time.

Another State Of Mind, a 1983 film directed by Adam Small and Peter Stuart, provides viewers with a step-by-step look at the disintegration of not only a band but of a couple of friendships and youthful idealism to boot. But hey, when you try to do 35 shows in five weeks without the kind of support systems that major touring acts take for granted — luxury items like enough cash for food and a vehicle in good working order, say — disaster is inevitable.

In fact, I think this film has a message for musicians. And as a musician myself, I thought it might be fun to compare this tale of woe filmed during the Better Youth Organization-sponsored 1982 Youth Brigade/Social Distortion North American tour with my own recent first tour with X-tal.

Both tours started out in San Francisco. The BYO tour gang got a typical taste of SF punk promoter sleaze (i.e., play for no pay), while we played instead for a few friends in the back room of a bar. We almost always get paid there. It's a bad idea to start a tour with non-paying gigs. So Tour Tip No. 1 is: Know who you're dealing with when you set up a show. If you don't, you will get ripped off.

The BYO crew opted to head straight toward Canada, as did we. They had done one smart thing: they brought a mechanic with them. Significant others can be a drag on tour, or so I've been told, but (this is Tour Tip No. 2) a mechanic is a must. The BYO tour mechanic is the star of this movie, says me. Shaun Stern of Youth Brigade and BYO tries to be, but he ended up being a pathetic disco dude so you know all this "punk will change the world" rhetoric that he keeps spouting is just so much pretentious ca-ca. (Is anybody out there a Better Youth because of BYO? Hands, please?) Mike Ness of Social Distortion seemed to have a better take on it — punk will change my hairdo. Or maybe my blood chemistry.

I know the mechanic rule first-hand, because due to events too stupid to recount our guitar player, Jimmy, lost control of the van and we slammed into a cliff out in the boonies of Oregon. It was a major bummer, but because Jimmy is a mechanic we now have our wonderful van, the X-tal Valdez, back in action. We had to finish the tour in a rented station wagon, though.

The BYO boys cruised on into Canada in their schoolbus with visions of dumb Canucks and cool gigs in their heads. I wonder if the reason they didn't go into paranoia overdrive at the border had anything to do with the film crew following behind? I mean, don't tell me Social D went straight-edge for this one, OK?

They got to play a very un-hip redneck bar in Canada, one with big ugly guards outside and little ugly kids inside. We played a redneck bar in Eugene, Oregon and some of them even bought a tape. Some of them danced too, but not like these Canadian kids in the movie. Maybe, like Chronic Disorder, we just can't mosh.

In Calgary the BYO folks stayed at the local punk house, where they were fed. This brings us to Tour Tip No. 3: you need friends. They don't have to be your friends (friends of friends of your ex-roomate's brother will do in a pinch) so long as you can make them feel guilty enough to let you sleep on their floor. In Vancouver we stayed with groovy people who not only fed us, made us huge amounts of coffee every morning and explained the local monetary system, but who were also were the main instigators of fun when we played. Fun is important. Without it, you will hate each other much sooner.

In Calgary the BYO guys also discovered groupies. Groupies are icky, but not because they're "too ugly" outside, as these paragons of punk idealism shouted. They're ugly inside, where it counts. Phew!

In Winnipeg the bands let a security guy (apparently their own) forcefully kick skanking kids off the stage. Peace, love and unity, man, yeah. Tip No. 4: If you're trying to get a message out through your music, your own actions had better be consistent with it.

In Montreal the filmmakers unwittingly (I assume) make unity look even more stupid when they interview a skin girl who "beats up fags on the street" for money to eat "and get stoned." Oh, those halcyon days of hardcore. I really miss 'em, don't you? We were all so much more together then, right?

By Montreal the bus is breaking down, everybody's broke and, in Stern's words, "things are just starting to fall apart." "You can't be fed on unity," he says. Such insight. So we come to Tour Tip No. 5: Don't count on making money. Bring some of your own, or have someone at home who can send you some if necessary. We ended up broke, though not nearly as broke as these over-ambitious suburban whelps.

Next comes my favorite part, the Arthur Miller Dance Studio segment in which we learn how to Pogo, Slam and Skank. Ness obliges with an excellent demonstration of the long-forgotten Spazz (or the Bacon, depending on where you're from) at a Chicago gig. It's pretty special. The rich LA brats practicing their stage dive technique in Daddy's swimming pool are also especially hip.

In Detroit the van goes again and two smart guys fly home. In NY the crew is reduced to staying in a Christian mission for punks. Eek! But D.C. brings better things as they move in on Ian & friends at the Dischord House. Social D. boys look pretty out of it here, but there's some neat-o Minor Threat practice footage. I bet there were some good drug-edge vs. straight edge arguments during their stay, but you don't get to see them.

In Baltimore Ness drinks himself into a stupor (again) and his band leaves him flat. "I'll get a new band," he slurs. He did, because somebody had to play on the recorded version of "Another State of Mind" as the credits roll. There's only so much you can do with a phony British accent, after all. And so goes Tour Tip No. 6 : If disaster strikes, know when to quit. Luckily we didn't have to, but these guys should've.

This fine and mostly enjoyable film has been released for home video by Magnum. The quality is pretty good, although the first few minutes of footage in my copy were choppy. The endless preaching gets old, but if you think of it as accidental comedy it's not so bad. Definitely worth seeing, especially if you're old and jaded like me.,

Keep those tips on the whereabouts of punk films and punx on film coming. At the moment I'm especially interested in movies made in England, Australia, etc. that may not have been released in the U.S., as well as any low-budget/no-budget movies made by punks themselves. If you're in the know, please write me care of MRR. Thanks to all those of you who have done so recently — I'm actively searching for some of the stuff you suggested. Till next time — peace, love and individuality!

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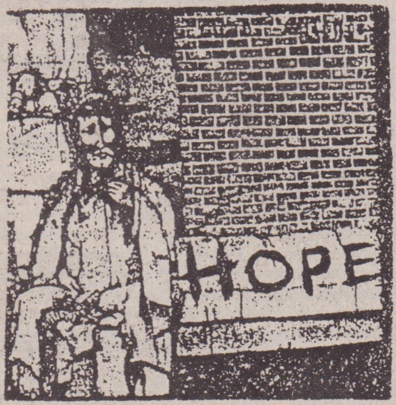

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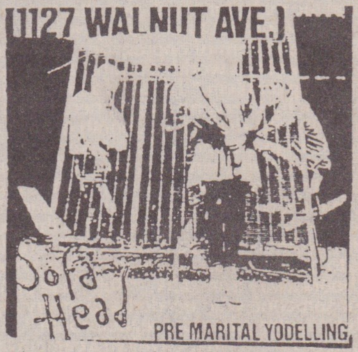
R E C O R D S

"We got a thousand points of light for the Homeless Man---We got a kinder gentler machine gun hand"
Neil Young---George Bush



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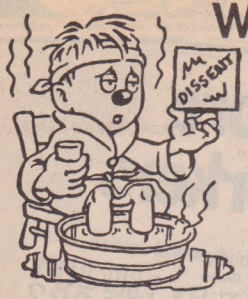
WARNING: THIS PAGE CONTAINS NO REFERENCES TO THE SECRET GOVERNMENT, VIVISECTION, VEGETARIANISM OR ANYTHING SOCIALLY REDEEMING!

Weird Shit Lying Around the MRR House



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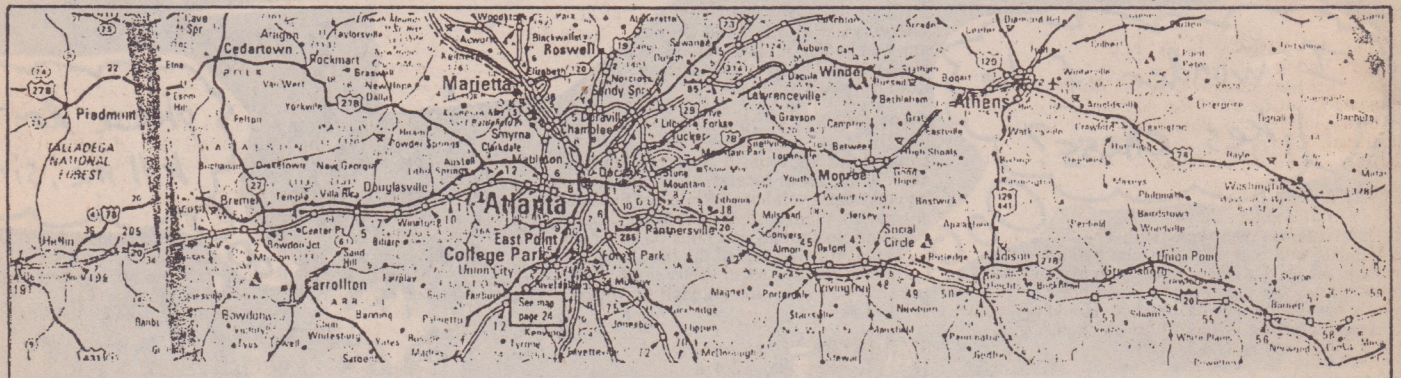

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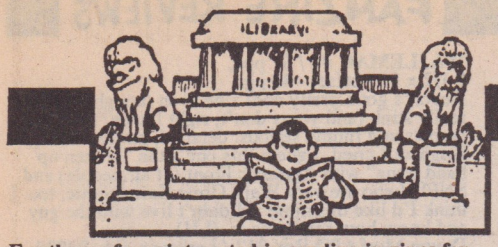


BETWEEN THE LIONS

Reviews by (MS) Martin Sprouse, (CD) Chris Dodge, (DM) Devon Morf, (LH) Lance Hahn, (KM) Kim McGee

For those of you interested in sending in zines for review please include a postage paid price and a mailing address (Yes, it's true...some people make zines but somehow forget to include their address.) If you're intrested in getting your zine distributed in the U.K. write Ramsey at AK Distribution (3 Balmoral Place/Striling/Scotland/FK82RD....send I.R.C. for his catalog). I encourage everyone to send their zines to Factsheet Five (6 Arizona Ave. / Rensselaer, NY 12144-4502) which is the best documentation of independent publications. Keep on. Martin

CLIPOPHILIA #6 / $2 ppd.
8 1/2 x 11 - copied - 32 pgs.
The content of this zine is made up of a collection of newspaper articles that examine the oddities, humorousness and dark side of life. An interesting concept that is nothing new (Fuck Facts, Anti-Media, etc.) but always seems to catch attention. (MS)
PO Box 5671 / Portland, OR 97228-5671

POSITIVE THOUGHTS #2 / $1.50 ppd.
8 1/2 x 11 - copied - 22 pgs.
A simple second issue that has an interview with Strong Hold, some skate stuff, music and movie reviews, plus some opinions. (MS)
6853 Green Meadow Circle / Louisville, KY 40207

CRY FREEDOM #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
A hardcore punk zine from South Africa that covers (photos and news) a little bit of the scene in Durban and takes a strong editorial/graphic stance against apartheid and racist skins. Included contact addresses for South Africa. (MS)
G. Vincent / 25 Third St. / Hillary / Durban / 4001 / South Africa

DISTORTED VIEWS #9 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
Once you get past the tired title you'll find interviews with Collateral Damage and the Hachiman plus reviews ,photos and a short pro-graffiti rant. (MS)
412 Holly Ln. #11 / Mankato, MN 56001

SANTANA #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
This first issue has interviews with The Fuzztones, The Vandals and Sham 69. The first two interviews prove that most bands have nothing to say and the only interesting comment in the Sham one is Jimmy's continuing anti-nazi stance. Hopefully with next issue the editor will go for more depth. (MS)
PO Box 284 / Paxton, NE 69155

TWISTED IMAGE monthly / $1 ppd.
8 1/2 x 11 - copied - 6 pgs.
The monthly effort by Ace Backwards that contains a couple pages of his comics and rants plus some record reviews. (MS)
1630 University Ave. #26 / Berkeley, CA 94703

HOODWINK #2 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 52 pgs.
One of the better hardcore zines to come out this month. There is a strong emphisis on graphics as well as art, fiction, opinions and of course music (interviews with Reason To Believe ans FWA). A good creative effort. (MS)
c/o David Font / 2000 SE 15 Rd. #16-D / Miami, FL 33129

STIS SKIES TOU B-23 #1 / $3 ppd.
7 x 10 - offset - 100 pgs. - Greek
This issue has interviews with Swans, DOA, New Christs, Leather Nun and others, plus articles, photos, comics and reviews. Included with this issue is a smaller art zine that has photos and poerty. (MS)
PO Box 239 / 16000 Athens / Greece

MY SUBURBAN HELL #1 / 25¢ ppd.
8 1/2 x 11 - copied - 3 pgs.
Nothing more than reviews and some opinions. Short. (MS)
1010 Thoreau Ct. / St. Louis, MO 63146

DISOBEY #3 / $1.25 ppd.
8 1/2 x 11 - copied - 24 pgs.
Okay, this should have been reviewed a long time ago, but I hell of lagged, so here it is. It's got loads of interviews with bands like Moral Crux, Dissent, AOA, Cheese Weenies from Hell, Apocalypse and a wonderfully silly one with Stikky. There's a great comic about an x-edge unity skin that made all my friends laugh. Best of all, though, is that the reviews & articles are written in a way that you feel like you know who wrote them. Oh — I *do* know who wrote them. Sorry. (KM)
3739 Oak Glen Dr. / Newbury Park, CA 91320

POPPIN' ZITS LITE #7 / 45¢ or something interesting
8 1/2 x 11 - copied - 10 pgs.
More collages and clippings from a demented mind... Sex, blood, and technology. (MS)
1800 Market St. #141 / S.F., CA 94102

NOISY CONCEPT #1 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
A very good first effort. This issue concentrates on music via interviews with Token Entry, Knifedance, Images, Murphy's Law, Lost Cause, Screeching Weasel and many more plus reviews and opinions. If you like reading what bands have to say than this zine is for you. (MS)
621 Bassett Rd. / Bay Village, OH 44140

UNDERGROUND PRESS #1 / $1 ppd.
8 1/2 x 11 - copied - 16 pgs.
Interviews with Fugazi, American Standard, Token Entry plus a couple others also included are some reviews and some opinions from the editor. Again, good first effort and now growth can come. (MS)
798 3rd Ave. / Troy, NY 12182

VENGEANCE #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs. - English
Interviews with Infest and Only the Strong plus local news and some reviews. Good interviews. (MS)
c/o Andreas Gruter / Tarevalstr. 67 / 4330 Mulheuim Ruhr / West Germany

IMPULSE #5 / $1.25 ppd.
8 1/2 x 11 - copied - 22 pgs.
Dubbed the "Wisconsin Anarchist Journal," there's not a whole lot of local news. Humorous and blunt layouts work well here. While not the last word on anarchism, there's quite a bit of personality here with various articles and rants on pertinent issues. Includes probably one of the best "anarchist primers" I've ever seen. Pretty good. (LH)
Jon George / 429 Crabtree Hall / UWRF River Falls, WI 54022

SMORSYRA #7 / no price listed.
12 x 17 - newprint - 32 pgs.
Big-sized political publication from Norway. I can't read it, but from what I make out there seems to be something of an anarchist bent. Great graphics and excellent layouts and I would half to guess that the content is also up to snuff. Pretty good. (LH)
Blitz Bokkafé / Pilestredet 30c / 0164 Oslo 1 / Norway

THE MURDER CAN BE FUN 1990 DATEBOOK / $2 ppd.
5 1/2 x 8 1/2 - offset - 56 pgs.
Yes, a new datebook and perfect Christmas present for for the morbid intellect with a sense of humor. For each day, there is a corresponding tragedy from history. Who cares about Christmas when you can celebrate a fire in a Hartford hospital started buy a short circuit on a Christmas tree that kills 18 in 1945? My birthday seems so much fuller knowing "blaming them for the plague, a mob forces the entire Jewish population of Strasburg, Austria onto a wooden platform and sets it on fire; 2,000 die, 1349." (LH)
John Marr / Box 640111 / San Francisco, CA 94109

HOLY TITCLAMPS #3 / 50¢ ppd.
5 1/2 x 8 1/2 - copied - 16 pgs.
A funny zine made up of short firey/humorous rants, an article about a shopping spree in Drag, plus some zine contacts. Quick and fun. (MS)
PO Box 3054 / Minneapolis, MN 55403

ASSHOLES UNITE #1 / free
8 1/2 x 11 - copied - 6 pgs.
Well, mostly just cut and paste filled in with lots of little blurbs. Sometimes it's funny. Sometimes it's not. Sometimes it even achieves sexism (as it brags on the cover). Really terrible poetry. Pretty interesting concept, though. (LH)
1728 18th Ave / Seattle, WA 98122

EAST COAST URINAL #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A good second issue that has interviews with Neverman, Wind of Change, and Wrecking Crew plus reviews, and other typical zine stuff. One of the more intersting parts here is an editorial that enourages and informs people on becoming active in the punk scene... it's short but sincere. (MS)
PO Box 711 / Salem, VA 24153

BERKELEY SUCKS #2 / 25¢ ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
Yet another East Bay punk zine that's obnoxious and kinda stupid and I find myself reading every page. Punk humor, news, interviews, opinions and attitude, all nicely packaged. (MS)
PO Box 40004 / Berkeley, CA 94704

NO IDEA #7 / $2.50 ppd.
8 1/2 x 11 - newsprint - 64 pgs.
I wouldn't be lying if I said this is the best punk zine on planet earth. Pages and pages of pure wonderfulness. Epic length interviews with Fugazi and Crimpshrine in eye pleasing three-color layouts that are guaranteed to make your head spin. Great cover, fiction, reviews, coolness, smiles. And to top it off it comes with a Crimpshrine/Mutley Chix split 7" record. Is this came out more frequently it would dominate fanzinedom, no joke! Words can't express... hfbekef. (DM)
PO Box 14636 / Gainesville, FL 32604-4636

DEAD LETTER #6 / $1 ppd.
8 1/2 x 11 - offset - 20 pgs.
I must say it seems like many of these politically oriented zines from SoCal are certainly developing a style. More good cut-and-paste layouts with mostly interesting reading. Decent interviews with Apocalypse, the Fixtures and Sick Of It All. (LH)
7146 Remmet Ave #120 / Canoga Pk, CA 91303

NOIR & ROUGE #15 / no price listed.
8 1/4 x 11 1/2 - offset - 36 pgs. - French.
While I can't read this, I would recommend it to anyone who can. More good anarchist politics (okay, some folks had to translate for me) and pretty nice layouts. Quality and intelligence. (LH)
Samedi soir Dimanche matin / BP 22 / 75660 Paris cedex 14 / France.

ENDLESS STRUGGLE #11 / $1.50 ppd.
8 1/2 x 11 - offset - 20 pgs.
Another great issue, although I do feel like they are leaning much more towards the politics and less towards music (which isn't necessarily a bad thing). Some good articles on El Salvador and Palestine as well as a reasonable analysis of this year's Day of Action. Still, really good job and highly recommended. (LH)
PO Box 69601 Stn K / Vancouver BC / V5K 4W7 / Canada

YOUTH LIB #2 / $2 ppd.
7 x 8 1/2 - copied - 32 pgs.
The content here is mostly made up of reprints from mags, books and papers dealing with different types of radical youth/student liberation (from condoms at high schools to tips for runaways). A good collection of news, information and ideas. (MS)
Syndical des Eleves / 2035 Boul St. Laurent / Montreal Quebec / Canada H2L 2T3

FACTSHEET FIVE #33 / $2 ppd.
8 1/2 x 11 - offset - 120 pgs.
One of the greatest publications in the world with its worst cover ever. Well, not so much the cover as the gross FF logo (very Denny's-esque!). But that aside, this is another tireless issue from the last word in underground publications. A must. (LH)
Mike Gunderloy / 6 Arizona Ave / Rensselaer, NY 12144-4502

FANZINE REVIEWS

ANTI-ESTABLISHMENT #15 / send stamps
5 1/2 x 8 1/2 - copied - 18 pgs.
Another very cool issue with a lot more in the way of music this time around. The layouts are getting better and better and the reading is also at its best. Pretty good interviews with All Systems Gone, Pestilence, Apocalypse and more. Another in the growing community of SoCal anarchist-oriented publications. Recommended. (LH)
315 S. Walnut / Placentia, CA 92670

THE RAZOR'S EDGE #3 / $1 ppd.
8 1/2 x 11 - offset - 24 pgs.
If you hate Krishna like I hate Krishna, you'll really hate this junk. In fact, even if I were into Dianeti-oops, Krishna, the interviews are pretty silly and the articles are all cheese. But I better not say any shit or their armed henchmen will come and get me. (LH)
PO Box 400271 / Brooklyn, NY 11240-0271

J.D.s #6 / $3 ppd.
7 x 8 1/2 - copied - 52 pgs.
I'm not gonna try to explain what J.D.s is about. Suffice it to say that if you believe that there is an erotic side to punk which may be the real key to breaking all the stereotypes and schisms, then this is for you. Intelligent, erotic, clever, humorous, open-minded and very underground. Mouth-watering reading and certainly more interesting than your average fanzine. Recommended. (LH)
Bruce LaBruce / PO Box 1110 / Adelaide St Stn / Toranto, Ont. Canada / M5C 2K5

THIS ZINE SUCKS #18 / $1 ppd.
8 1/2 x 11 - copied - 24 pgs.
It's pretty strange that TZS has opted to retain the same format for all these years: sloppy layouts, piles of badly typed record and zine reviews, various drawings and scrawlings with felt tip pens, etc. Nonetheless it apparently seems to have charisma and staying power having reached issue 18. This issue features phone interviews with NO-FX, Separate Peace, Release and others. (DM)
PO Box 7952 / West Trenton, NJ 08628

JUST THINK CONTORTION #5 / $1.25
8 1/2 x 11 - copied - 20 pgs.
A skate funzine from the silly sounding city of Kalamazoo. Skate and (yuk) BMX pix, record reviews, band photos, and interviews with Reason to Believe, Mind Over 4, and man on the street Ryan Gage. (DM)
1413 Douglas Ave / Kalamazoo, MI 49007

CONCEPT #1 / 75¢
5 1/2 x 8 1/2 - copied - 20 pgs.
The guys behind this one had been telling me (as any traditional zine editor should) that this would be out "any week now." That was months ago and now it's finally here. The concept behind Concept seems to be based on the contributions of friends and readers. This issue for the most part consists of poetry, news clippings, reflections on anarchy and the Berkeley riot and some skate fiction. (DM)
Darin Bauer / 464 Tharp Ave / Moraga, CA 94556

BREAK FORTH #2 / free-65¢ postage
8 1/2 x 11 - copied - 26 pgs.
Short interviews with Refuse, Killing Time and Sick of it All plus some short reviews and some opinions from which concern for an honest alternative community is felt. (MS)
904 Pierport St. / Rahway, NJ 07065

ROBOT TANK #2 / $1.50 ppd.
8 1/2 x 11 - copied - 32 pgs.
A good zine from down south that combines music, politics and comics. This issue has articles concerning abortion, Anti-Drug/Anti-Bush, Homelessness, and racism plus interviews (Headless Marines &Urban Warfare), music reviews and comic reviews. Could use info/news about local events. (MS)
8225 Spruce St. / New Orleans, LA 70118

BAND AGE #3 / $2 ppd.
8 1/2 x 11 - offset - 32 pgs.
It's been two years between issues, but editor Edward, seemedto express he would have felt a sense of incompleteness if he hadn't put this, the third and final issue, out. Which proved to be a wise decision in my book, as Band Age is an interesting and genuine blend of humor, sincerity and respect for the bands he chooses to interview and review. Though a majority of the content proves to be dated, the No Means No and Lords of the New Church interviews prove to be good reading. (DM)
PO Box 1651 / Sacramento, CA 95812

VOICE OF THE SEWER #1 / $2.50 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs. - Spanish
One of the editors of this zine recently moved to the states and is set on giving exposure of his former hometown scene and political events through this zine and a soon to be mailorder operation. In this issue there are articles concerning the squatters movement, underground radio, animal rights and opinions about the local "Bullshit" press. If you're interested in the Castellon scene and can read Spanish... get this. (MS)
PO Box 313 / Skykomish, WA 98288

STORM WARNING! #13 / $1 ppd.
5 1/2 x 8 1/2 - copied - 20 pgs.
A consistently produced zine put out by Vietnam Veterans Against The War Anti-Imperialist. As with past issue this one covers the latest political topics from a strong left point of view via articles, opinions and news. Worth reading. (MS)
4710 University Way NE #1612 / Seattle, WA 98105

ITZA PUNK ZINE #3 / $1 ppd.
5 1/2 x 8 - copied - 40 pgs.
Pretty decent cut-and-paste zine presented in the simple style that makes punk zines great. Decent interviews with Necromancy, Slap A Ham, some guy Chris Dodge from Slap A Ham records, and many more. All the standard stuff too. Pretty good. (LH)
Mark Murray / 1675 Vernon St #39 / Roseville, CA 95678

WHAT WAVE #18 / $5 ppd.
8 1/2 x 11 - offset - 52 pgs.
I'm not really into all this '60s garage-oriented stuff. But this zine is really cool. Fun interviews with bands that I wouldn't usually read about. Funny graphics and well done layouts. Comes with a 7" too (see Record Reviews). Pretty good. (LH)
17 Erie Ave / London, Ontario / Canada NSJ 1H9

SHANGRI-LA #3 / 75¢ ppd.
8 1/2 x 11 - copied - 8 pgs.
Pretty well done psychedelic comics. Not a whole lot here. But talented for what it is. Especially good is the "Wicked Reality" strip (?). (LH)
PO Box 20662 / Seattle, WA 98102

THE TWILITE #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 32 pgs.
A very different poetry-oriented publication. A much more laid back approach, which is a nice change of pace. Humorous book reviews (sorta like Murder Can Be Fun). My biggest problem is that the xerox is so lousy that it at times detracts from the content. But this is still pretty good and unique for the most part. (LH)
Crystal Clear Productions / PO Box 284 / Beech Grove, IN 46107

DIZOLVE #1 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Tomas pumps out a new zine like his great past efforts. Again, a mix of good poetry, graphics, politics, hip hop and underground music. All the standard stuff done in a clever way. Maybe he'll start to stick with one name and go with it. Fantastic centerfold for those in the know. (LH)
8607 Tuscany #101 / Playa Del Rey, CA 90293

KEEP LAUGHING #3 / $2 ppd.
8 1/2 x 11 - copied - 38 pgs.
This sorta confirms some of my worst fears about all straight edge zines being the same no matter what country they come from. Lots of interviews with Crucial Youth, Up Front, Profound and the like. Unity through duplication? (LH)
Hans / Iepersestraat 138BUS2 / 8800 Roeselare / Belgium.

HEAVY PETTING #3 / $1.50 ppd.
8 1/2 x 11 - copied - 24 pgs.
A mix of the really cool and the really silly. This one has one of the best Fugazi record reviews I've seen as well as interviews with aliens (as in Mars, not "illegal"). Also comes with a silly comic zine called Deep Doo-Doo. Pretty good stuff. (LH)
7024 N. Greeley St / Portland, OR 97217

TURNING THE TIDE #2 / $1 ppd.
8 1/2 x 14 - copied - 8 pgs.
The second issue of this anti-racist newsletter that includes letters, articles, graphics, contacts and news items. Good and informative! Everyone should do a newsletter like this. (MS)
PO Box 10488 / Burbank, CA 91510

WAJLEMAC #8 / $1 ppd.
8 1/2 x 11 - offset - 40 pgs.
Devon's got a pretty cool zine even though his feet really stink (and yours don't, right Lance?). Good layouts and funny, serious, detailed, goofy reading. I laughed. I cried. I guess this one's the "broken up band issue" with Agnostic Front (of all people) and SNFU (who are very Waj). Great Karin comic, too. I think I'd like this more if I didn't live with the guy and know how smelly he is. (LH)
Devon Morf / PO Box 312 / Larkspur, CA 94939

ANARCHY #22 / $1.50 ppd.
10 1/2 x 14 - offset - 32 pgs.
Another great issue of this anarchist (obviously) journal. I've really been enjoying the different publications giving their opinions on the Anarchist Conference last year. Also especially interesting this issue is the attention given to the various aspects of the media review. Recomended. (LH)
C.A.L. / PO Box 1446 / Columbia, MO 65205-1446

BLIND AMBITION #3 / $2 ppd.
8 1/2 x 11 - copied - 24pgs.
Not as many big band interviews as issue #2, but still lots of anarchist/environmentalist/punk-oriented reading. Info on Sydney's punk scene, interviews with Anhrefn and Terrible Virtue, some thoughts on sexuality, and more. (DM)
Brett / 55 Egan St./ Newton, 2042 / NSW, Australia

WISCH-MOB #2 / $3 ppd.
8 1/2 x 11 - copied - 28 pgs.
A nice-looking German language zine with interviews and stuff on The Idiots, Deceit, Cat-O-Nine Tails, Bomb Disneyland, Greenpeace and others. This issue's crossword puzzle looks like it's more fun than reading its five page (too long) story on the Sex Pistols ,though. (DM)
Rainer Spreche / Kirchplatz 15 / 4834 Harsewinkel, West Germany

METEORISMUS #2 / $2 for postage
8 1/2 x 11 - copied - 28 pgs.
A truely top-notch zine, which if you lived in Finland (its place of origin) would be available to you for free. Great layouts with a blend of interesting type faces and hand-written parts, excellent grasp of the English language, a sense of humor and tons of good interviews with Carcass, Intense Degree, Kiima, Instigators, Sasquatch and more. Check into it! (DM)
Meteorismus / PL 12 / 51601 Haukivuori, Finland

BSU #7 / $2 ppd.
8 1/2 x 11 - copied - 40 pgs.
Truly great stuff here. Ben seems to put a lot of time into his projects, whether it be fanzine or vinyl, as they consistently turn out well. Issue 7 has lots of scene stuff on LA (BSU's former home), tons of reviews, contacts and funstuff, as well as interviews with No Use For a Name, Infest, Blatent Disregard, Stikky, Verbal Assault, among others. (DM)
PO Box 2308 / Plainsville, MA 02762

STEP UP #1 / $1.50 ppd.
8 1/2 x 11 - offset - 38 pgs.
There is quite a bit of potential here. While very much a straight edge-oriented zine, the editor seems to take liberal positions on issues of animal rights, religion and racism. There still is some room for developing those ideas, but for now this is a pretty darn good first effort. All the standard stuff with a pretty good Brotherhood interview. Good start! (LH)
Ryan / PO Box 284 / Beechgrove, IN 46107

CITY OF LIES #20 / $1 ppd.
5 1/2 x 8 1/2 - offset - 28 pgs.
Great printed cover! Very graphic- and poetry-oriented publication that at times can be very striking. Witty cut- and-paste art coupled with some interesting comics. Much of the poetry leaves me flat. Okay. (LH)
PO Box 6704 / Station "A" / Toronto, Ontario M5W 1X5

BOILING POINT #3 / $2 ppd.
8 1/2 x 11 - offset - 44 pgs.
Another zine that surprises a straight edge skeptic like me. Lots of animal rights stuff which, while trendy in those circles these days, is a pretty good trend to follow. Not ground-breaking on the political side, but certainly making some headway. Good interviews make up most of the zine although I do wish they asked all the other bands the same questions about sexism, etc. that they asked Fugazi. (LH)
Dennis Cheng / 105 Eaglecroft Rd / Westfield, NJ 07090

COW DUNG # 1 1/2 / free, but send stamps
8 1/2 x 11 - copied - 26 pgs.
From the livermush capital of the world comes Cow Dung. Lots of nifty views and reviews and general scene stuff. Lots of cut and paste and all the standard issue. Lots of skate type stuff and the guy went to Hawaii so he can't be half bad! (LH)
907 Spring Garden Dr / Shelby, NC 28150

NEW POSITIVE SANCTIONS #4/$1.00ppd.
81/2x11 - copied - 16pgs
I don't know how this SF zine managed to escape me over the years, but it did. A boy friend/girl friend combo put this one out with a little help from Tin Tonooka who contributes a nice cover and some humorous commentary on the drug war. Predominately an interview oriented magazine with an interesting split between female bands (Bhang Revival, Barbie Army, Burning Bush) and East Coast HC bands (Wrecking Crew, Sick of it All, AF.) Nice. (DM)
(103 Downey St., San Francisco, CA 94117)

IN MEMORY OF. . . #4 / $1 ppd.
8 1/2 x 11 - offset - 24 pgs.
Unfortunately, this is the final issue. David's a good guy that's been involved for years, from compilation tapes to this zine, and his involvement shows through with a great final issue. Great interviews with Born Against (really cool), Citizens Arrest, Absolution, and more. A must. (LH)
David Koenig / 1350 S. Wood Ave Apt C3 / Linden, NJ 07036.

THE BIG TAKEOVER #27 / $3.50 ppd.
8 1/2 x 11 - offset - 108 pgs.
Generally, I would say this is pretty boring and almost mainstream as far as musical coverage. But for people into the reminiscing thing (which can be healthy) this issue has some pretty good coverage of the Buzzcocks, Stiff Little Fingers, and Damned tours. Good, though a bit jaded. (LH)
Jack Rabid / 249 Eldridge St. Box 14 / New York City, NY 10002

MOSH HARD #5 / $1 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs. - Spanish
The only bit in English is a pro-choice rant which is always refreshing to see. From what I gather, a pretty straightforward punk zine with all the basic covered pretty well. This issue features Lost, Grog, Dominio Publico and Anarchus. Good. (LH)
Fernando / Urano #1409 / Co. Nva. Linda Vista, CD Guadalupe, NL CP 67110 / Mexico

EGGHEAD #3 / no price listed
8 1/2 x 11 - copied - 30 pgs.
Subtitled "How I Changed The World," well, this zine may not do that. But it sure is good for what it is. Largely put together through articles, poems and interviews done by Donna, this is all pretty fun reading and constantly improving. (LH)
Donna Nicolino / 2161 Burroughs St / San Diego, CA 92111

PURE THOUGHTS #1 / $1.50 ppd.
8 1/2 x 11 - copied - 36 pgs.
Short, sterile interviews with Up Front, Refuse, Evenscore, Downcast, On Guard, Refuse To Fall plus reviews and photos. The layouts lack creativity but it's only the first issue so give the editors time. Maybe in future issue the editors will branch out musically. (MS)
c/o Bram / 3903 Haven Pines Dr. / Kingwood, TX 77345

BEN IS DEAD #8 / $1.50 ppd.
8 1/2 x 11 - offset - 40 pgs.
Probably the best issue yet, Darby puts out one hell of a zine with great articles, great interviews, great layouts, and an amazing way of making LA look like it's anything but the hell-hole that I know it to be. This issue features Capitol Punishment, Distorted Pony as well as all the standard scene and/or political shit. Recomended, so will you move up to the Bay Area already? (LH)
PO Box 3166 / Hollywood, CA 90028.

PLATFUZZ #4 / $2 ppd.
8 1/2 x 11 - copied - 32 pgs.
Reviews, reports, and interviews make up this puppy. I can't read it, but some of the names I recognize as far as interviews would be Victim's Family, Stand To Fall, Raped Teenagers, to name a few. Good layouts in the cut and paste style. (LH)
Matija Kvesic / Slandrova 44 / 63250 Rogaska Slat / Yugoslavia.

CULT #3 / no price listed.
8 1/2 x 11 - offset - 38 pgs. - Greek.
No, I refuse to use the same dumb joke about not being able to read this because it's all in Greek. But while I don't understand the content I will say that there are articles on the Ramones, Discharge, and a few lesser known bands. There's also a cartoon of two people fucking on the cover. (LH)
Livieratos Vagelis / Hajopoulou 4 - 1 / 549 2G, Salonica / Greece

FINALE REPORT 50¢ ppd.
4 1/4 x 5 1/2 - copied - 14 pgs.
A short collection of rants and verse from Erik of Action Time fanzine. The content of the writing uses anger as a foundation but does go off with insight. (MS)
PO Box 931 / Dumfries, VA 22026

MOTHRA #1/2 / $1 ppd.
8 1/2 x 11 - copied - 8 pgs.
A trail issue of a zine that hopes to capture the literary side of the punk community via fiction, essays, poetry, and even art. This issue contains a piece by Peter Plate and some words from the editors. A noble effort that I hope continues because a project like this is necessary for constructive change within the punk scene. (MS)
15 Edwards St. #16 / Springfield, MA 01105

CARING EDGE #1 / $1.50 ppd.
8 1/2 x 11 - offset - 36 pgs.
A nice-looking hardcore zine that has interviews with Powerhouse, Up Front, Refuse, Forthright, Fed Up! and more. The editor makes sure to ask every band about vegitarianism and natinalism, which results in clear examples of the good side of certain bands and the right-wing conservativism of others. In the future I hope this zine takes a stand (the potential is here) on political issues other than animal rights... I'd like to see some of these bands confronted about their male domination attitudes and sexism. (MS)
15749 Highview Dr. / Apple Valley, MN 55124

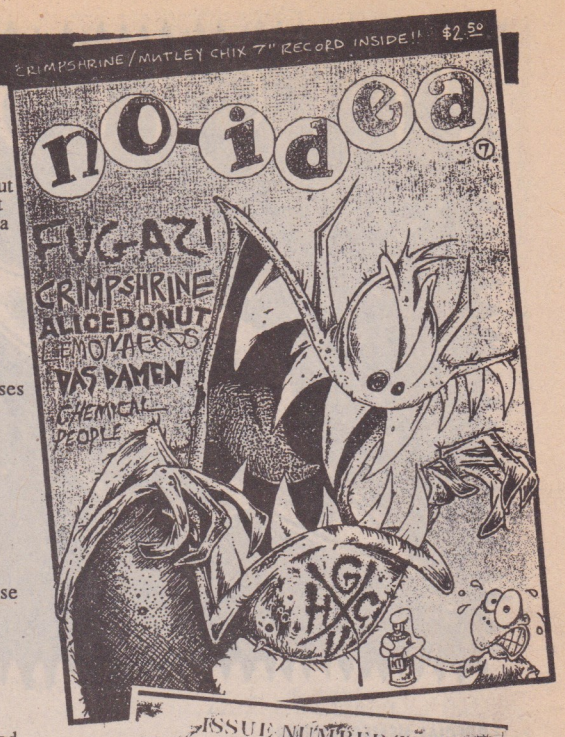
UNIFIED PROTEST #3/Free
81/2x11 - copied - 16pgs
A zine with more of a pamphlet format to it. Sparse layouts on different colored pages, stapled at the corner, etc. This issue's got interviews with General Concern and Insight, poetry, lots of reviews and some short commentary on Israel/Palestine, as well as some political content. Very skeletal, but good sentiment. (DM)
(2502 E. 4th Place, Suite #34, Vancouver, WA 98661)

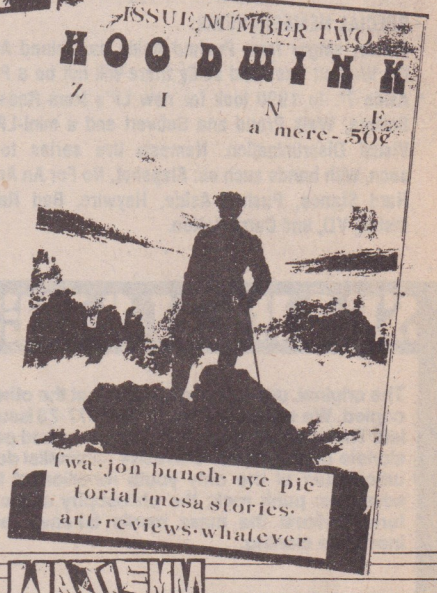
SUGAO #3 / $2 ppd.
4 x 6 - copied - 38 pgs.
Interesting little publication with reviews, graphics, and political stuff (mostly of an anarchist bent). Interesting selection from Emma Goldman printed here. Interesting, though sort of hard to follow as it seems to switch pretty randomly from English to French to Japanese. Unique. (LH)
2-289 / Sekiya Honson-cho / Niigata-shi 951, Japan

ABSOLUTELY ZIPPO #12 / 25¢ ppd.
8 1/2 x 11 - copied - 22 pgs.
Totally sold out and went for the big format. No just kiddin'. Certainly the zine of the scene, Eggplant seems to lead the cutting edge in a new style of publication (as can be seen in Puddle and Berkeley Sucks). Totally punk rock with obnoxious rants and great contributions from such important personalities as Todd, Lawrence, and Aaron. If you're asking yourself who those people are, I suggest you get this. Oh yeah, great cover by Chris. (LH)
Eggplant / 1550 Mann / Pinole, CA 94564 (next time, write the address clearly ya dork!)

THE MISFIT KID #4 / $2.00 ppd.
7 x 8 1/2 - copied - 16 pgs. - Spanish
A hardcore zine from Mexico that has interviews with Putrefact Death, Drakkar, and BSB-H plus opinions, local news and contacts. Simple but informative. (MS)
c/o Jose De Jesus / Salazar HDZ / Calle 4ta y Priv. Magnolia / Col. Bellavista / CD. Valles S.L.P. / C.P. 79090 / Mexico

DEAD ZINE #1 / $1.00 ppd.
8 1/2 x 11 - copied - 8 pgs.
Information on the destruction of the rainforests, an interview with F.A.Q. plus some music reviews. Could definitely use some graphics. (MS)
P.O. Box 267 / Otisville, MI 48463





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BEYOND REASON DEMO: Straight hardcore band with 6 songs. Don't miss out — get it. I won't Dick you over. Ya'll get it. Send to Scott Johnson, 15505 S. W. 82 Ct., Miami, FL 33157; cash or money order. Later.

SUBPOP; BUG SCRATCH; DISCHORD; Bug Scratch, SST, Bug Scratch, Alternative Tentacles, Bug Scratch, Flush Productions, Bug Scxratch. Who? Bug Scratch tapes. New comp. out January 1990. Write for catalog. Bug Scratch tapes, 49 Muirfield, Abilene, Texas 79606. Here we go again!

LEXA & "DEMOS"; WHERE ARE YOU?! Jessica from Janesville is looking for you. I moved toMinneapolis (yes I made it). If some asshole is reading this (like it's any of their concern) and has any information, please contact me. Last seen in Eugene OR., L.A. CA, Janesville WI, Madison WI, Cocca FL, and possibly Savannah. Please call me with any info!!! Jessica (612) 871-7084 - Call collect, even if you're a penniless loser!

ATTENTION HARDCORE BANDS: I am trying to put out a HC comp., "Caught behind the Eight Ball", any music sent would be greatly appreciated. All contributers get a free copy. Eight Ball Records, 109 Torpedo Rd., Manahawkin, NJ 08050. Buy Good & Plenty 'zine.

TRRRADE! Have ENT-Live LP, Mob 47- Live, YOT-Live LP, Misfits-Walk Among LP orig., Gism-7"EP (100 only), Confuse-7"ep (300) only, Siege-Drop Dead 7" EP (300 only),... etc. Many old US. UK, Japanese,... records. Really want: AOF-Wait 7"ep, Cleanse the Bacteria comp. LP+12"!!, Septic-12" col. w/poster, Dayglow Abortions-Out of..12",.. Send your list, offer to Thiemann, Oberrecht 7b, 2082 Neuendeich, West Germany.

TRADE/SALE: 7 Seconds-Skins Brains boot, Turning Pt 7" red (200 pressed), Gorilla Biscuits-Start Today 12" (purple), Youth of Today-Can't Close 7" (1st press), Bold-Speakout 12" test press, NYHC-Way It Is test press, Samhain-Stuff 12", November Coming Fire (orange) Inition (red) Unruly Passion (red), Want: old Cure 7"/12"s, Antidote 7", Church flexis, Die Kruezen flexi, Connecticut Fun 12", Artificial Peace/Exiled 7", Police 1st 7", Judge 12", Black+White (Reflex From Pain) 7", SOA 7", DYS-Brotherhood, New Order (any under FAC #47), NYHC 7". Chuck, 20 Northview Dr., Somers Point, NJ 08244, or call 609-927-7791.

DESPERATELY LOOKING FOR OI!-skinhead records from Japan. Also interested in records from New Zealand (No Tag LP), South American countries or any other less known country. Willing to trade or buy. Bart Swillen, Bergstraat 88, 3091 Kampenhout, Belgium.

HELP ME OUT!!! I need $$$$ to press a record, so I have to sell my vinyl. Lots of rare and hard to find records. Send SASE to: Audio-Sadism, P.O. Box 11831, Pittsburgh, PA 15228.

AUCTION-Whole bunch of stuff. From Disorder 7"s to to Heresy and Ripcord rareties with a whole lot in between (about 150 total) UK and US LP's and 7"s. Wanted: Foetus "Ache" and "Deaf" LP and early Nurse With Wound and Current 93 and associated stuff. Nate, PO Box 12005-632, Bakersfield, CA 93309.

I'VE FOR TRADE Peruvian H.C. & thrash (I've from the world too) send me a letter and I give you my list, you can send me yours too. I wanted any kind of H.C. and thrash from around the world. Write Yvan Alegria, 1180 Lebanon St., Apt. 25-B, Bronx, NY 10460.

PUNCHLINE: Assembled and constructed by John Yates, printed matter for art that matters - the magazine for graphic graphics. Issue 4 (Flags'R'Us) now available, featuring Martin Sprouse, Jello Biafra, Doug Minkler, Winston Smith, Jos Sanches and Jason Traeger. $1.50 ppd (US/Can)/$3.00 ppd (World). Also available: Punchline t-shirts (2 designs), front/back print, 4-colors on both. $7.50 ppd (US/Can)/ $8.50 ppd (World). Try art for a change.

I AM A FRIEND from Poland. I am 18 years old. I want to exchange: fanzines, cassettes, records and t-shirts from all around the world. I will be waiting for your answer. Martin Popko, Gomukki 103/3, 15-649 Biakystok, Poland.

HEY! YOU GOT a fuckin' problem — 'cause we do... You! We hate you! We hope you die. We hope you get cancer and have mongoloid children and get caught in heavy machinery repeatedly. Lastly, we hope you're man enough to send us hate mail, letter bombs, death threats and/or roadkill. Two dicks, 5-11 University Place, Room #335, NY, NY 10003. P.S. We fucked your sister.

EX-SCREECHING WEASEL PEOPLE looking for bassists and drummers to join Wiggle. We will be recording a 7" in February, and touring in June/ July. Wanna relocate to Chicago? Send tape of your amazing talents to PO Box 37, Prospect Hts, IL 60070. If you're into Ramones, Dickies, and Teenage Head, have a job you can leave to go on tour and don't have an ultra possessive member of the opposite sex in your life, write now! Local yokels call 708-253-3009.

STRANGE DAMAGE ZINE #1 needs your recordings, comix, opinions, zines, drawings, newsclilppings, scene reports, weird stories, outlooks, collages, poems, music, pictures, diaries, ads, soup labels, tea tags, recurring nightmares, ANYTHING!! The more fucked up, the better. Contributors get free zine, otherwise $1. Stores-tell me if you wanna sell this thing-Mental Brent, 2 Highland St., Whitefield, NH, 03598. Thankx!

BASS PLAYER INTERESTED in joining socially aware anti-sexist, anti-speciest, antifascist band. My influences are Crass, Nausea, Slaughter, and Conflict. Please contact Russ at (215) 767-1636 RD#1 Bos 581, Slatington, PA 18080 only serious and dedicated humans need reply, thanx.

WANT: Koro, False Liberty, Y.D.I. 7 EP's. Have a lot of records to trade for, send trade & want list to Herve Caramanis, 17 Rue des Capucienes, 93250 Villemomble, France. Every penwriters are welcome too.

JELLO - Biafra stuff wanted. Spoken word, audio or video tapes, articles, pictures, DK videos, whatever. Will pay for videos or tapes. Please write!! - Jeff Steiner, Union Valley Rd., Mahopac, NY 10541, USA.

SOMEDAY, PEOPLE will buy one of our tapes. "High Priest of Harmless Babble" a spoken word cassette by the Someday People. $2 to T. Boies, 983 Oakmont, Front Royal, VA 22630. You'll laugh, you'll cry, you'll want your money back.

TRADES: MINOR T. "Demos 87/boot 7", Agathocles/Riek Boys split 7"; AOD "Let's " boot 7"; Youth of Today LP boot; Cro-Mags 10"; Dickies "out of..." 7"; Misfits "Walk Among." Do 7", "Return of" 7"; "Demonomania" 12"; Cough Cool 7"; Napalm Death live 7"; Napalm Death LP and enclo. 7"; Samhain "Return of" 7"; Seven Minutes of Nausea flexi 7", "Our Culture" 7"; Septic Death live 7"; United Mutation "Fugitive Family" 7" andother stuff! I'm looking for old USHCrecords! Please make offers or send lists then I send mine! Patrick Nikolaus, Burgstr. 35, 8740 Bad Neustadt, W. Germany.

DRUNK WITH LOVE. Insatiable Cocteau Twins/ E. lFrazier adorer seeks bootlegs or promos (mainly), videos, albums (if different from standard English Importeds) un-availables, pictures of into from overseas of the US. Have all the basic LP's, EP's and compilations except Presages. Prefer CD's or vinyl. Will send stuff of equal value that you request. . . Unless y'all are still in the giving spirit. Really, write to me: Mari Elliston, 6 Arlington St., Boston, MA 02116. Fish!

TAPE TRADERS!! YOUR list gets mine, please include trading conditions. Punk/ HC, metal (gasp!), reggae, ska, industrial. lSeeking St. Vitus, DK's, Rollins lives, any industrial. Also correspondence with politically-minded people. Apologies to those I have not been able to write to, very busy!! Silence = Death, Action = Life, Fight back!!! Patt, 288 Highland St, Worcester, MA 01602.

SEND DEMOS, ZINES, 7"s and corresponding 1/4 page ads for review in the beast of the East Hardcore fanzine. No offensive ads printed. Issue #1 soon + S.O.I.A., Judge, much more. Write for info. Mick 208 Pross St., Weirton, WV 26062. (304) 797-8372.

"DO YOU REALLY KNOW? Try Nealstuff/ Nespit Presents - No new, reviews - just graphic drool from me and people like M. Voo Doo, Spoo, Ace Backwards, Scott Marshall (B.O.F.), and many others. Will accept $2.30, trade & postage, or contribution. Neal & Ms. Spit, P.O. Box 36, Libertyville, Il 60048.

17 YR. OLD MALE would like to hear from people all over the world. Favorite bands include DK & Jello Biafra, Warzone, G.G. Allin & Misfits. Tape traders welcomed - your list gets mine. Write - Jeff Steiner, Union Valley Rd., Mahopac, N.Y. 10541, USA.

ANYONE IN SUBURBAN WASTE LANDS from anywhere, get My Suburban Hell #1, St. Louis' cheeziest fanzine. Written contributions welcome. Sorry no graphics or adds. The price is cheap, one stamp. Angus T McWhorter, 1010 Thoreau Ct, St Louis, MO 63146.

TAPE TRADER SEEKS DEMOS and high quality (SB) tapes like Carcass, S.O.B., Nausea (Jap), Agathocles, Xysma, Splattereah. Also into SSD, Uppercut, Confront, Supertouch. Have 1000+ list. Also trade rare 7"s. Send list to D.Padgeon, 3333 Brighton St., Phila, PA 19149. Want Y.O.T., Siege boots.

ARE THERE ANY GUYS OUT THERE that can save me from this state of ennui I'm in? I'm 22, I like HC and Oi. Donna "Trump", 46-31 206 St, Bayside, NY 11361.

CLASSIFIEDS 40 WORDS $2/ 60 WORDS MAX

SEIZURE "Is Your Money God?!" LP and T-shirts still available for $6 each U.S., $7 foreign ppd. Also look for 2nd LP and live video soon. Write and send postal m.o. or check to John Coletti/ 74 Osbourne/ Norwalk, CT 06855.

LIVE RECORDINGS VIDEOS (VHS) and cassettes. Metal, punk, thrash, hardcore, pop T-shirts, patches, posters, LP's, cassettes, CD's. Huge selection, fast service, low prices. Send S.A.S.E. plus favorite bands to Metal Up!, P.O. Box 85072, Westland, MI. 48185.

DRUMMER WANTED: The A.G.'s are looking for a drummer to play speed surf-pop-punk. Tour the U.S., make records, have fun. Need to join in April/May. Write A.G.'s, PO Box 1073, Durham, NH 03824 for more info, or call Jon (603)659-5621.

FULL CIRCLE DISTRIBUTION bringing Europe to America and Vice-Versa. Send SAE/ IRC now for list including: Napalm Death, Heresy, OiPolloi, HDQ, Instigators, Sink, Sore Throat, Ripcord, Electrohippies, Mega City 4, Stupids, Snuff, Cowboy Killers, Bolthrower, Conflict, Subhumans, Doom, Shirts / Records / Tapes / Videos / CD'8 / Magazines. Tons of European / US / Australian / Japanese Stuff; Full Circle, 12 Bell Street, Newsome, Huddersfield, West Yorkshire, HD4 6NN, UK.

LYDIA LUNCH/ R KERN videos: Fingered, Right Side Of My Brain, Death Valley 69, Submit To Me and other obscure films featuring Rollins, Lung Leg, Sonic Youth, Foetus, etc available now. Send for catalogue from Deathtrip Films, PO Box 1322, NYC, NY 10009.

PRINCE BLACK ALBUM, on cassette, very rare, sell for a profit. Only $15 ppd. Send cash, check or money order to: J. DiPaolo, PO Box 67689, Rochester, NY 14617.

EXCELLENT MONEY PAID for photos or negatives of GWAR, Fartz, L7, Lunachicks, Void, Slits, DKs, Short Dogs Grow, Minor Threat, Bulimia Banquet, Crucifucks, etc. I've a massive collection of English bands. Please write: Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

VIDEOS WANTED. Excellent money offered for videos of DKs, GWAR, Lunachicks, Minor Threat, Slits, Bulimia Banquet, etc. I've a 120 + videos of British/American bands, 1978-88. Seeing is believing! Mark Smith, 43 Cradlehill Rd, Seaford, E. Sussex, England.

OVERKILL RECORDS! Out Now: Brotherhood - "No Tolerance..." 7"ep (RV) * Intent To Injure - "Keep Us Strong" 8 song 7" ep * Atomic Dilemma - Colorada SE 7" ep : Refuse - 8 song Demo and really neat shirts * Hateful Youth - 7 song demo (speedcore JUDGE - MRR ~78) * EP's - $3.50 (US), $5.00 (FOR), Tapes $3.00 (Anywhere), Shirts (XL only) $8.00 (US), $12.00 (FOR). No Checks! Cash or Money Order to Kiersten Hanson, Po Box 2022~~, Seattle, Wa. 98102.

BATTERED CITIZENS from Pittsburgh, Pa. 7" ep out soon on OverKill Records- The scourge of the East Coast, witness the BC Crew fucking it up live in your town soon and keep posted~for more info on the record. You Big Bully.

VIDEO! Replacements, E. Neubauten, Psychic TV, No Means No, Fishbone, Sham 69, UK Subs, Ramones, Pouges, Runaways, A. Sex Fiend, G.G. Allin, Cramps, GWAR, Jane's Addiction, Laibach, Misfits, Patti Smith, The Primitives, Chili Peppers, Throbbing Gristle, Wayne County, Wiseblood. P. Demattia, 8 Haddon Rd., Hewitt, N.J. 07421. 2018534420.

POWER ASSAULT DEMO, ripcore from Orange Country, 7 song's for $2.50 and self addressed stamped envelope. Shirt's available. Free poster and sticker with tape. Power Assault, 34599 Calle Naranja, Capistanio Beach, CA 92624. Recently rerecorded for a better sound. See review #77.

EXCLUSION COMPILATION LP out now! True DIY/no-profit stuff including a large booklet all about sexism/feminism from an anarchist perspective, & LP with: Atavistic, Active Minds, DNP, Pariapunk, So Much Hate, Satanic Malfunctions, Revulsion, Dissent, Cringer, DOL, HHH, Culture Shock, The Ex. 250 FB (Belgium)/£5 (UK)/50FF (France)/$8 (others, surface) Ppd from/NABATE, BP 92, 4000 Liege 1, Belgium. Cool distributers, please write!

VOCALIST/LYRICIST needed for punk rock band from Chicago. We have our own sound. Some of our favorite bands are: Embrace, Crass, SLF, Gray Matter, Husker Du, and Beefeater. Open-mindedness and dedication a must. Call Brian at (708) 231-3824.

I NEED TO GET RID OF A Iron Cross "Hated & Proud", a Seven Seconds "Skins, Brains, & Guts", a Kraut "unemployed" and a helluva lot more. Looking for rare Bad Brains, DOA, Pagans, and Undead. Dan, PO Box 8414, La Crescenta, CA 91224.

VHS VIDEO! DANZIG London '88 32 minutes; MISFITS: Detroit 30 minute, Flipside 15 min, S. Barbra '83 30 min, Penn's '82 35 min; SAMHAIN: Indiana '84 45 min, Hollywood '85 45 min; Ramones Buffalo '88 50 min. $10 1st show, $5 each additional. No pers cks. Darrel Jeung, 1729 Alameda Ave., Alameda, CA 94501.

LEXA is searching for Mike, Tammi & Troy formerly of Madison WI; Eric, Jesse & Julie of Eugene OR; Gary in Florida or Maine, Racheal of Minneapolis MN(or mom), James & Misty of L.A., Kelli, Dougie and Roger of Idianapolis IN and anyone else wondering where i am. Send mail to LEXA, 624 Loise Ave #4, Charlotte, NC 28204.

MISFITS RECORDS ARE EXPENSIVE, so buy my tapes instead. Over 30 tapes! $3 ppd US, $4 ppd outside US. Write for free catalog form Provacative Punk Productions c/o Mark Murray, 419 Dawnridge Rd, Roseville, CA 95608, USA.

RECORDS - Many rare & out of print records - send SASE for auction/set sale list. Wanted - Any GG Allin records, tapes, videos, and flyers - I will pay top dollar. Cassette trade list - yours gets mine. Reply to: Audio-Sadism, P.O. Box 11831, Pittsburgh, PA 15228.

ED OSMUNDSON please write! I've lost your address. Truely sorry. i live in a secluded area, and need tape traders. Into and need Attitude Adjustment, Napalm Death, Neurosis, Impulse Manslaughter etc. Ken Theriault, #3, 22 Ave., Madawaska, ME 04756.

JAPANESE H/C you want it and I'll get it, your wants list gets mine. Wanted traders in USA, Canada. Wants include, PHC/Infest 8", Infest 7", Jawbreaker 1st 7", Lunchmeat/M. Impossible 7", Poison Idea - Darby... 7", and much more. Write to Sean Price, 2-408, 2-18-1, Yoshino Cho, Omiya City, Saitama 330, Japan.

FREE MISFITS RECORDS!!! Sike. I just wanted to congratulate Lew Brickhate for winning The Killdoser Bake-Off! Much Graphic Love, Rob from Indiana.

I NEED: Iron Cross "Hated & Proud" 7", SOA "No Policy" EP (green), 1st 2 Minor Threat 7"s, Cause for Alarm 7", Agnostic Front "United Blood" EP, Agnostic Front "Victim in Pain" (gatefold), Misfits "Bullet", Government Issue "Legless Bull" 7", Minor Threat "Demos 1981", Youth Brigade "Possible" EP, The Necros (Touch & Go/Dischord) EP, Flex Your Head (XXX cover), Artificial Peace/Exiled (split 7"). Please contact: Gerald McCloskey, 967 Grand Blvd., Westbury, NY 11590.

THE EL PASO SCENE needs some female punks! Any vampires please write to Raul and Rob of the Three Blind Bats. We will answer all straight from the graveyard. Into: Sex Pistols (Sid), DK's, Misfits, Vampire Lezbos. We dislike straight edge, disco, and metal. 8812 Norton #A, El Paso, TX 79904.

TYRRANICIDE - "GOD SAVE the scene" LP out now on Whirling Dervish Records!!!! 13 songs, 44 minutes, 7 bucks. Overseas add $3 for airmail, or $1 surface. New shirts out soon!!!! Whirling Dervishe Records: PO Box 822, Pleasanton, CA 94566.

YELLOW SNOW - "MUSIC for the asses" 6 song EP $3 US, $4 overseas (see review MRR 77). Amoeba Men 7" coming soon!!!! For a price list and stickers write to: Whirling Dervish Records, PO Box 822, Pleasanton , CA 94566.

BANDS! Successfully release your independent record! Book includes mailing lists for college radio, distributors, independent labels, press. Copyuright forms, sections on advertising, touring, more. Make an impact! $19.95 plus $2 p+h: Rockpress, PO Box 17604, San Diego, CA 92117.

BASS PLAYER/ SONGWRITER moving to San Francisco late January, 1990. Would like to join band - My favorites: X, Hüsker Dü, Sonic Youth, Buzzcocks, Ramones, the Who, Buddy Holly. Also am looking for a place to live. Paul Naginis 9441 Magnolia, Riverside, CA 92503.

MARK "FRENCHIE" DESMARAIS! He's from NYC, moved to CA, and in 1988 was released from imprisonment in Carson City, Nevada. If anyone knows of him or his whereabouts, please contact me A.S.A.P. Jennifer/ PO Box 1361/ M.P.O. Hamilton, Ontario/ L8N 4C2 Canada

BITE!THREE LEGGED DOG's debut 7" - "Sniff This..." Recorded in '87, this single represents T.L.D. at its mangy beginning. Primitive and grungy. $3 (cash/m.o. only) to Tim Aynardi/ 1201 E. Ash, Apt A/ Columbia, MO 65201

BASSIST EX-ANASTASIA Screamed looking for guitaz, drums anyone or anything. Into glam, slam, loud sleeze rock. Ifn: Jane's Addiction, Dead Boys, R.H.C.P., Fugazi, Dylan, Ice-T. Michael Lord (617) 926-4970. Write Death Groove Pro/ Box 2155/ Cambridge, MA 02238

WANTED: CANCER ORIGINALLY from G.R., extremely good-looking gentleman, preferably 5'10", lite brown eyes, original redhead, thin but muscular, straight edge, great personality, wonderful sense of humor, and artist to the soul. Please call... I miss you.

WANTED: Flyer, video, photo and audio, traders and penpals, esp peole over 20 years old into 45 Grave, GWAR, Murphy's Law, Avengers, Toxic Reasons and Scab, Conflict. Write to Billy Whitfield, 4805 Wren Wood Ave, Balto, MD 21212.

CLASSIFIEDS 40 WORDS $2

SKINHEADS IN THE BOSTON/ New Hampshire area write me. I am relocating to Boston soon need friends! Into the Bruisers, 4 Skinds, Oppressed, Toasters, the Press., Laurel Atken, etc. If you are obssessed with being white, don't bother to write. Write to S.T. PO Box 4284, North Hollywood, CA 916170-4284.

AUCTION: SUB POP, Green River "Rahab Doll" (green), Fluid "Clear Black Paper" (Blue) "Roadmouth" (red), Mudhoney/ Sonic Youth 7" (clear) "You Got It" 7" (w/fold out poster sleeve" "This Gift" 7" (purple). Mark 1173 Lancaster Way, Sacramento, CA 95822.

DID YOU KNOW THE U.S. War Department initiated the first flag desecration act in 1923? Protest this forced patriotism. We encourage people to desecrate the flag June 15th, Flag Desecration Day; day following the Flag Day. National Flag Desecration Network.

UNDERCOVER ZINE OUT NOW! So get out of the bathroom and check it out! Fifty pages of pure joy and satisfaction. Interviews with Underdog, Inner Strangth, Intent to Injure, Brotherhood, Social Justice, Positive Approach, and Unit Pride. Would you believe that? It's a $1.50. So drop us a line. Nat and Mag, 12226 Victory Blvd. #151, N. Hollywood, CA 91606. Thanks to everyone who made it possible.

18 YEAR OLD MALE punk (for lack of a better word) seeks female friends (preferably punks). I listen to the Cure, Discharge, Bad Brains, PWEI, Metallica, 10,000 Maniacs, Beethoven, and others too numerous to name. John 1016 Ninth St Irwin, PA 15642.

AUCTION: Cheetah Chrome - "Still Wanna Die" (original from 79), Beyond Possession - "Tell Tale Heart", Melvins - "Oven" (pink), "Why Are We Here", No Core Comp, with COC, Offenders - "We Must Rebel" LP. Tony lSalerno, 3521 S. Kenilworth, Berwyn, IL 60402.

IN 1979, IT was "The Pleasure Principle." Ten years later, The Someday People present "The Donut Principle." 14-song cassette with 4-page lyric booklet. $3 to Tony Boies, 983 Oakmont, Front Royal, VA 22630. Not just for breakfast anymore.

YOUR TOWN OUR BAND! Any place USA or Canada. All out thrash for you from Freezerbrn! Call or write for info and demo: Angus 802-862-6661, 90 No. Winooski Ave. Apt 3, Barington, VT 05401.

THE WRETCHED ONES 4 song 7" E.P. "Old, Loud, & Snotty" $3 ppd USA. $5 overseas to Headache Records, 47 Myrtle Ave., Midland Park, NJ 07432.

TO "JOHN" IN SACRAMENTO: you sent me a photo and a letter but no return address. Get in touch with me, soon! — Heveniy in S.C.

DISASTER T-SHIRTS HAND painted T's. "Stinging in the Rain", "Nuke me Slowly", etc. All shirts come with wildly colored background. Will make to order or let my imaginaiton run free. Sizes S-XXL. $10 US ppd, or $12 CAN ppd. C/O Disaster T-shirts 115 Ryerson Ave. Wpg. MB. R3T 3S1. Will consider trades for LP's, CD's, T-shirts etc.

DEMISE: 13 song of brutal hardcore for your listening pleasure. Demo tape costs $2.00 US, $3.00 World. Am looking for; Septic Death 10", Neon Christ 7", Y.O.T. live boot 12", Antidote 7". Write to: Demise, 25617 Salceda, Valencia, CA 91355.

COMPILING HC HISTORY comp. Indexed, Family Tree. All styles wanted. Noize, scum, Emo, SE, blur, Vagina, Weasel (hint). If you consider yourself a "core" write. Send tape, pix, hist/info bout your core. Also Prank Calls $3, Bloody Mess live $4, Prince Black Album $6. Stamp for list. Zadfruc tapes, PO Box 3592, Oak Park, Il 60302. MO's to R. Lancelot.

GIRLS AGED 14 - 20 wanted for recording project. Strong voice and words needed. anyone into Karen Finley, Slits, early Frightwig might be interested in this. No professionals please. Send SASE, along with a brief description of yourself and a sample of your writing to: Endless Music, PO Box 647, Hollywood, CA 90078 (Submissions will not be returned).

FEELING PAIN YET compilation is now available! Nine bands, 60 minutes. Comes with a booklet and a sticker. Bands, please send material for upcoming comps! $3.00 to: Craig Jackson, 609 Summit St., Belle Fourche, SD 57717. No checks please!!!

FREE CASS., zine, or surprize to anybody who writes for any reason. State what you're "into". I'm into punk, industrial, nasty poetry, spoken word, and your vice. Send anything! Will reply to all. New address Radioactive 3712 16th Ave, Kenosha, WI 53140.

LISTEN!!! I'M 15, I'm not into "Exploited" punk, and I'm not exactly "straight edge", but I need friends I can laugh and talk to. I'm basically mellow, my favorite band is Minor Threat, and I have an open mind. If you're interested in making a new friend, call or write to: Dean 4994 Via Rosa Yorba Linda CA 92686 (714) 693 - 1186. . . . .

MISFITS! I'm ready to pay good prices. For original "NOTLD" 7" and "Horror Business" 7"! I can trade old flyers and other rare stuff! Call or write Stephen Blount. Rt 1 Box 212 R Dale , TX 78616. 1 (512) 559 - 2175.

ALTERNATIVE MUSIC FAN. Is their a sincere honest open minded person itno thrash to HC music? Going to gigs on a regular basis? If so, I am interested in a Japanese or Philipino female. Mark 1588 Hallbrood Kr, San Jose, CA 95118.

BASE APES DEMO or cash for pictorals/ interviews/ or vids of Christy Cany9on, Keisha, Blondi Bee and Hypatia Lee. I'm eager to hear from asll highly evolved brunettes - hasn't anyone heard of Rush or Fates ?Warning? Provacative Art - not porn. Yawn - PO Box 134, Waynesville, Missouri 65583.

BOB MARLEY. Looking for copies of bootleg Wailers recordings. Not an investor, just a music fan! Have great Rochester HC and other things to trade. Write - I'll send blank tape and postage. Eric/ 3098 Hendrix Hall, Suny Fredonia, Fredonia, NY 14063.

STATEMENT! STATEMENT! STATEMENT! A new powerful band from San Diego. Demo out now! $3 ppd. Two sided t-shirts $7 ppd. It's downright joshmoshable, get down and get funky! To feel it ... write us at: 601 Robert Ave, Chula Vista, CA 92011. Call us at (619) 422-4149.

SKULL FACTS is wanting all punk and hardcore bands to send in music for "Life Sucks Then You Kill" compilation. Also if you're interested in playing Springfield Missouri please contact. Send all music, photos, etc. for comp to, Mike Martin/Skull Facts, REZ Box 1404, Nixa, MO 65714. Bands will get free copy for contribution.

TORIE HERE AGAIN. Thank you to eveyone that wrote me - keep it up! As for anyone else, I am a crazy, fun, funny, frustrated, intelligent 18 year old guy with multiple interests. Tara of Winchester I need your address! 3609 Kent Drive, Mechanicsburg, PA 17055.

ATTENTION ... dedicated guitarist is looking for dedicated drummer and bassist in the local Philly, Camden-NJ area to re-form band ... "Ded Dux". Call (609) 854-3150 or write: Tim Gregory, 518 Haddon Ave, Collingswood, NJ 08108.

RECORDS WANTED: Whitehouse "studio" LP's , Any records on the Come Organization label, MB (Maurizio Blanchi) anything. Lemon Kittens "Cakebeast" 12", Big Dentist LP, Death In June "Heaven Street" 12", Nuse With A Wound first 3 LPs, byllenskold 12", Masonery 12", SPK 7"ers, First LP, Leichenschei LP. Laibach "Rekepitulation" box set. Oreashrauben "comp LP, I have over 2000 punk rexcords for trade. (many very rare). Or will buy. Anthony, PO Box 151244, LSan lDiego, CA 92115.

WILL TO POWER RECORDINGS presents the folowing cassette releases: Jime Jones- the Last Supper (recordings of the Last Days at Jonestown), Aliester Crowley - Hastings Archives (the beast 666), Charles Manson - Lie (recordings prior to the Tate - Labiance murders) more releases forthcoming write for list with stamp. Price: $7.00 ppd. Cash or money order only payable to: J. A. Martin. Will to Power, PO Box 151244, San Diego ª2115

JAPANESE ONLY PRESSINGS available : Current 93 - Live In Japan LP (numbered - limited ed.), Current 93 - Earth Covers Eatth LP (limited ed. of 1000 numbered copies with bonus 7") Death In June - live in Japan LP, Death In June - The Wall of Sacrifice" LP. All LP's are $20 each post paid. lAvailable in limited quantities. Cash or money order payable to "J.A. Martin" only. Write : PO Box 151244, San lDiego, CA 92115.

ANYONE DIG FUGAZI, Rapeman, Stooges, Mudhoney, Flipper, kinda stuff plus classic hardcore (Misfits, Dischord, Septic). Wanna trade tapes and hear some cool New Zealand and Australian music. Write Craig, Uxbridge Rd, Howick, Auckland, New Zealand.

FOR TRADE: Rare, colored. autographed Misfits, Samhain, Danzig, Undead, lots more stuff. Some rare, some not. Send trade list to D.P. 4326, W 28 St, Erie, PA 16506.

RAPEMAN COMICS from the source. Send $20 for the first one, $10 for each additional (cash at your own risk but immediate service or IMO safer but takes weeks). Comics sent air (for seamail deduct $10 from total). 2 IRCs will get you a list of lots of other (much cheaper!) Japanese comics. Mykel Board, #301 Hoyconfolt Sobudai, 3-4774-153 Sobudai, Zama-shi, Kanagawa 220, Japan.

CRASH "Inquisition". Skullfucking, braintearing cyberpunk. Cassette ppd $5. Phantom Laboratories, Box 1821, Eau Claire, WI 54702-1821.

BORED? TALENTED? STUPID? Kalte Sterne 'zine needs your contributions! Send short stories, art, poetry, photography, diatribes, etc... if it's creative, original, or otherwise interesting, it deserves printing. All contributers recieve free issue upon publication. Too punk to think for yourself? Don't bother writing! KALTE STERNE c/o Trever Strife, P.O. Box 7962, Austin, TX 78713-7962.

CLASSIFIEDS 40 WORDS $2

I HAVE! Rotters "Sit on My Face" 7" (no p/s), Avengers "Summer of Hate" 7" (300 made/ green), Sham 69 "Unite and Win" 7", "I Don't Wanna" 12", UK Subs "Teenage" 7" (pink), '79-'81 (blue). I want: Sham 69 "That's Life" LP, Borstal Breakout 7", "If the Kids..." 7", Exploited "Dead Cities", Detention "Dead Rockers" 7", Any Conflict 7" or e.p.'s. S.A.S.E. to: Mike, 57 Taylor St. #402, S.F., CA 94102 (415) 928-3554.

ANTI-RACIST ACTION of Central PA has recently had some mail stolen. If you wrote us or Youth Alliance and didn't receive a reply, please write back. Thank you! A.R.A., P.O. Box #631, Red Lion, PA 17356, USA.

PLEASE. Lonely 17 year old female "skin" seeks someone(s) to help break down the barriers that surround her. I listen to anything and think the same. I'm into straightedge. Please write me, anyone, make the monster go away. Budgie 85 S.E. Roy St. Sherwood, OR 97140. (503) 625-6298.

EXTREMELY RARE Siouxsie albums for sale/ trade. Everything they made before becoming commercial sell-outs. Interviews, colored/ picture vinyl, original release rare EP's/LP's. Trade for hardcore/sell for low prices. Rare Sex Pistols too. Heather King, 14511 S.W. 74 St., Miami, FL 33183.

SELL OR TRADE - Albums - Misfits "Live Xmas 81" red, Weirdos, Nihilistics (first), Artless/GG Allin (split) 500 made, Middle of America Comp., Uniform Choice "Screaming ..." pink, Second Wind, Stalag 13, Live at Target Comp., Halfoff (first print), Kraut "Whetting...". Write: Trent (CJAM Radio) 401 Sunset Ave., Windsor, Ontario, Canada N9B 3P4.

SATANIC MALFUNCTIONS "Remember" new 10 song EP is now available for £1.30 (UK), $3.00 (EUR), & $4.00 (USA). Newly designed shirts (large only) are available for £3.80, & $8.00 outside of the UK. All prices include postage but EP is a limited edition so buy now to avoid disapointment. No checks, cash only please: Stu, 2 Albion Rd., Scarborough, N. Yorks, Y011 2BT, England.

GOOD LOOKING BI-MALE seeks local slam buddies for discreet and not so discreet times, bald dudes especially. Also, punk rock girls into bizarre rituals and persons who take steroids need to answer. Confidentiality guaranteed. I get on my knees and beg you to answer. Jon Kalcoph from Miami, I lost your address, write back! Pat, PO 33263, Minneapolis, MN 55433.

"GET YOUR MEAT WET" - Jailbait Babysitter's new cassette is called "overcome". You too can have it for only $4 postpaid. Listen to it enough and you will become God. Write: Mudpuppy Productions: 4615 Vicksburg, Sylvannia, OH 43560.... Fud.

BE INCLUDED IN "A people's history of underwear". Send a depiction of your underwear along with your: name/ date-place of birth/ 'occupation/ on a 5" x 7" card to: J. Silitch, VP, 6 Thompson St, Annapolis, MD 21401. Tell everyone! Receive free book, trading cards!

17-YEAR-OLD PUNK is moving to Germany — punks/skinheads or anyone interesting living near Bonn (or anywhere in the world). Please write to me because I will be very lonely there. Also, if you want to sell Buzzcocks or Bad Religion, I will buy. Tina/ Waldstrasse 34/ 5461 Bruch Hausen, W. Germany

SUICIDAL AND UNDECIDED? Poppin' Zits! will help you make up your mind, one way or the other. Send $2.00 for full-bodied issues, or a 45¢ SASE and something interesting for the Lite version of Poppin' Zits! Jerod Pore, 1800 Market St. #141, SF CA 94102.

HARDCORE VIDEO FOR SALE. Rarest stuff in America! Minor Threat, G.I., Brains, Meatmen, Iron Cross, Scream, DYS, Misfits, Tank, Motorhead, Plasmatics, Mentors, Beefeater, Slapshot, Voivod, Cult, Fugazi, GG, etc. - $2.00 or trade list gets mine. - Metal, P.O. Box 27763, Wash. DC 20038-7763.

SAN FERNANDO VALLEY - 18 years, straight-edge, vegan punk searching for roomates to rent cheap apartment or will move into yours. Ryan (818) 343-5407 or 341-4604. Dead Letter #6 is out. 40 words classifieds = $.75. See review this issue.

SPEED CORE & SPLATTER CORE BANDS wanted for an upcoming comp. tape. Bands in the same lines as the Accused, Heresy, etc, etc. All bands used will get free tape. So send Ep, demo. LP... to Lance Christman, 110 Woodview Drive, Horseheads, NY 14845.

NOBODY LISTEN ANYMORE flexi comp. absolutley out now!!! Ten bands from ten countrys in nine minutes featuring: ENE/ Fear of God/ Filthy Christians/ Youth Crew/ Rudio de Rabia/ G.P.K. and more. $2 US dollars Worldwide, distributers, zines, bands, boys, girls, radio stations get in touch. Don't forget the message behind the noise!! Miguel Angel Cortes O./ Apdo 17-808/ CP 11410 Mexico DF/ Mexico.

HELP! HELP! HELP! HELP! Roadkill is planning national tour next spring/summer any information on your scene would be greatly appreciated. We will play anywhere! Backyards, bedrooms, bathrooms, parks, parties, clubs, anywhere. Write now, Roadkill, 6931 Henning Dr., Citrus Heights, CA 95621.

HI, MY NAME IS BIBS. I will be visiting the U.S. in March 1990. What I would love somewhere in California where someone could put me up for a few nights if possible. (I will also be visiting N.Y. if anyone can help). I don't do heavy drugs and am very open minded about music and any shit. If you can help me out please contact me ASAP. I can pay my way. Bibs, 4/7 Alice St., Harris Park, NSW 2150, Australia (02) 689-1742.

LOUISIANA BANDS: send your demo, info, graphics for a tape compilations of hardcore/ punk bands from the Bayou State. No metal no racist material. Write Jon at 64 Newcomb Pl., Box 3728, New Orleans, LA 70118-5555.

STUDENTS OF ALEISTER CROWLEY'S system of Magick seeks correspondence with other thelemites and any one else interested. Eco-fascists and culture sluts especially welcome. There is no law beyond do what thou wilt. Demian, 187 Landers, SF, CA 94114.

HARDCORE/ THRASH/ PUNK mailorder specialists. T-shirts, EP's, videos, CD's, LP's, imports, rarities, etc. Full Discharge T-shirt & LP catalogue. Send I.R.C. for one dollar to: D.F.M. Atlantica House, Old London Rd., Benson, 0X9 6PL, England.

COMPILATION - All styles used in an appropriate comp. with similar bands. If we use your demo, a copy will be sent, so include return address. Distribution in Midwest with possible airplay. Tom Schulte, PO Box 851261, Westland, MI 48185.

I HAVE FIVE Youth of Today live bootlegs, both great and rare, three yellow vinyl YOT LP's European pressing of 2nd LP and five Government Issue double live LP's colored vinyl only 1000 made. I trade each of these records for a record on X-Claim or for out of print DC area records! Still available are a few numbered Project-X/YOT live in Belgium C-90 chrome cassettes plus bonus photo for $5 Ppd. Air—cheap. Write with trade offers to Edward Verhaeghe, Kerkstraat 1, 8720 Kuurne, Belgium, or call (32)(56)71.20.16 to reserve.

FOR TRADE - Bad Brains Destroy Babylon 12", Antidote, Abused, CFA, MOB 12", Strength Thru Oi comp, Defecation test press, Ignition flexi, DRI violent 7", Discharge, Blitz, Etc... Wanted: - Old Boston HC, SSD, DYS, Last Rights etc..SE/Posi 7" etc..write to - Andy, 3 Blakeley Dene/Raby, Wirral, Merseyside, L63 OQE, England.

YO LISTEN UP!!! I'm desperately searching for kids in the area to hang with. I'm into Gorilla Biscuits, Project-X, Side By Side and Beyond. Write Gino, 57 Pearl Ave, Basement Apt., E.White Plains, N.Y. 10604. Later on.

DISCHORD, D.C. STUFF WANTED. Looking for live tapes, demos, photos, videos of Gray Matter, Faith, Second Wind, Swiz, the Hated, One Last Wish, Double O, Embrace, Soul Side, Rain, esp. Rites of Spring/ Insurrection. Let's correspond/ trade!!! Greg 23829 101 St. Pl. W. Edmonds, WA 98020.

SALE: SEX PISTOLS- "BANNED in the UK" 12" / Misfits - Evilive (green LP & German 12"), Ghouls Gold, Beware, Evil Is..., Evil Five (blue - 500) & Walk D-7. Samhain - On Earth..: & All Murder... (100 made) 7". Undead - 9 Toes & Verbal Abuse 7". Underdog 7". All offers considered / reasonable. Chris (415) 525-7453 96 Stratford, Berk, CA 94707.

WANT: GG ALLIN - Cheri Love Affair 7", GG You Hate Me & I Hate You 7", Raw Power - You Are The Victim 12", Anti-System - Defense 7", Fuck Ups - FU 82 7" / Dan 2031 Leland Wy, Concord, CA 94520.

MEET NEW PEOPLE through letter-writing! Join PunkPals. To join and receive a list of potential correspondents, send two 25¢ stamps, your name, address, list of bands and a general comment to: Robert Brown, 2331 Blake St. #204, Berkeley, CA 94704.

ITZA PUNK ZINE #3 w/ Radkill, Necromancy, Exoteracy, Impoetigo, Straigh Out, Radiation Sickness, Slap A Ham records, 2 Car Family, Freaks of Nature, Dekay, and more! 40 pgs. only $1 ppd. ($2 overseas) to: Itza Punk Zine c/ o Mark Murray, 1675 Vernon St. #39 Roseville, CA 95678.

X-PRESSION - "THROUGH TIME" demo is no longer available. We are sorry about this, but the band is not phased with the end result of the production of the tape. They will record and release an EP entitled "We'll Persist" and will cost $3 (US) and $4 (anywhere else) from the same address as the demo. It shouod be out by March at the most so don't send cash now. Forther details later. Benny Munoz.

WHAT DO YOUR BOYFRIENDS treat youlike? I'm ending a confusing love/hate relationship. I would like to know why girls don't enderstand or won't adapt to a skins lifestyle and their way of life. A girlfriend means a lot, but remember, my brothers mean more. Write me, send pictures, letters or empty envelopes, whatever. Everett 1431 SW 82nd Ave apt 1514, Plantation, Florida 33324.

CLASSIFIEDS

RAT HOUSE is a non-profit collective music organization based in Seattle. We are putting together a compilation of unsigned bands. The aim of Rat House is to give bands exposure and use money made towards future projects. Rat House bands include Big Brown House, The Gits, and Sane In '77. For more info on gigs or releases, and/or correspondence, contact: Rat House, PO Box 51045, Seattle, WA 98115-1045. Phone: (206) 682-0820.

WANTED: MISFITS - Marilyn (purple); DOA-Gerneral Strike; Dicks - Hate Police; Agnostic Front - United (orig); Subhumans - Sickoids; Fear - Now Your Dead; Naked Raygun - Flammable; Avengers - We Are The One; Big Boys - Towel LP. Victor 4809 Killam Ave Rml, Norfolk, VA 23508. (804) 451-4667.

PUNK/HARDCORE!!! Find it impossible to collect all the records your after? I sure do, so let's trade "recorded vinyl" tapes. Your list gets mine. Thanks. Jesse. 1025 S. Arizona Ave., Los Angeles, CA 90022.

WAJLEMAC #8 OUT NOW w/ AF and SNFU $1.50ppd. Also; looking for Libido Boys 1st 7", Eyeball 1st 7", False Liberty 7", Jawbreaker 1st 7", Neon Christ 1st 7", Unseen Force LP, Crimpshrine LP, and current YOT, SSD, Siege, and Cro-Mags boots. Devon, P.O. Box 312, Larkspur, CA 94939. Also looking to join/start SF band into Discharge, Crucifix, COC.

AUCTION: All original X-Claims, Project X 7", Sick of It All 7" (red), Token Entry 7", Artificial Peace / Exiled 7", End the Warzone 7" comp, Unsafe At Any Speed 7" comp, Slapshot 7" (green), Life's Blood 7", social Unrest - "Rat" 12", Stalag 13 LP and more. Send bids to: Chris Farrall, 2003 Napier Dr, Forestville, MD 20747.

FREE "JEFFREY CATALOG". Jeffrey, delightfully decadent, boldly barbaric, singer / keyboardist, offering unique catalog of his cassette-tapes and products. Famous for his "shower" songs, sparkling keyboard and monotone vocals. Write: Jeffrey, Box 301, Indiana, PA 15701.

GASTRIC DISTURBANCE "White Colar Genocide" demo tape $3 ppd. Everywhere send cash of blank money order in US Funds. Intense hardcore! Comes with sleeve, lyrics, stickers. To: Unified Protest, 2502 E. 4th pl suite #34, Vanc, Wash. 98661.

MISFITS/SAMHAIN GET TONS of Misfits/Samhain flyers, pictures, articles, interviews, lyric sheets, etc. for $5 + $1 postage to KM, 7301-B Alma Dr #321, Plano, TX 75025. I also buy/trade any Misfits/Samhain material including records! Ph# (214) 517-1230.

FOR SALE: Y.U.P. "Who Dares Farts" EP, Y.U.P. "WhlapZap Ninja" EP, Tervect Kadet "Aareton Joulu" EP (re-issue from this legendary vinyl), Aivopuisto "Bandareille" EP ('77 punk) and "33 Special" comp EP w/ Mafia, Perestroika, Surfing Dead Boys, and Primitieve Roadrunners. EP's are $5 each ppd by air. Payment in cash, no checks or money orders. SHJ records, Risto Eronen, Koivumaki, 58920 Kolkontaipale, Finland. PS Brent Field from NH (USA) please send $5 so I can mail JMKE "Tere Perestroika" EP and money back.

ATTENTION RICO from NY. We got seperated at "The Kitchen Club" in Miami, after the 7 Seconds show. I want to buy one of those anti-KKK shirts from you. If anyone knows Rico's whereabouts please help me contact him. Don 3319 NW 41st St, Lauderdale Lakes, Florida 33309 (305) 733-0012.

SLATCH DEMO WITH two stickers on sale for $5 ppd. Featuring "Afterbirth Soup", "Dead Man", and many more. Learn why the last of the Sleezstaks killed off the Marshall family. Slatch c/o Steve PO Box 1907, Hurst, TX 76053.

NOT THE EAST NOR WEST - seeking photos, written work documenting current struggle in E Europe. Individuals in Warsaw Pakt nations are urged to reply imediately. Funds available to defer mailing and production costs. This material being collected for the production of upcoming comp to benefit activist groupd on both sides of the Iron Curtain. 05B, 151 1st Ave #62, NY, NY 10003.

DIABOLICAL HERK OFF wants any punk records for dirt cheap. Also buying metal, especially speed and thrash. Hopes to host radio soon. Sambone, Rt 1 Box 82, Waynesville, MO 65583. Motivate.

HELLA COOL RECORDS presents 2 releases for you listening pleasure: HC#1 - Glee Club "Looking" 7" with 6 songs and HC#2 - the Intent demo with 10 songs. Glee Club and Intent t-shirts are also available. Prices: $3/$5 for music and $7/$10 for t-shirts; North America/world (airmail). Cash or money orders to Steve Watts. Hella Cool Records, PO Box 9301, Schenectady, NY 12309.

PETER MCENTRY (UK) please send me your address and list again I have your tape ready! James Henry 1719 Forest Ave, Knoxville, TN 37916. I hope I got your last name right, sorry about the fuck-up.

16 YEAR OLD WANTING to get in touch with any male or female interested in trading tapes, flyers, etc. . . or just wanting to talk. I like hardcore, punk, Oi!. Please write. Terence Brennan, 15 Crossbar Rd, Hastings-Hud, NY 10706.

IGNORANCE IS NO EXCUSE. . . apathy's laziness are nowhere". For a catalog of records/fanzines that will definitely waste your time and money, write: Pogo On Your Fucking Face Distribution c/o Freddy the Bastard, PO Box 14932, Gainsville, FL 32604.

ANARCHY IS A MESS. Hey if your into anarchy, a lot of hardcore, tradin tapes, flyers or just talking shit, write me cause I'm bored. All letters will be answered. Your list gets mine. Mike, 31517 Reid, Warren, MI, 48092.

PSYCHOTRONIC T-SHIRTS, Cannibal Girls, Charles Manson, Slasher Movies, Medical Disasters, S & M sex ads, bondage, Ted Bundy after execution, Weekly World News, Texas Chainsaw Massacre, and more! Over 120 designs! For catalog, send $1 to Mutilation Graphics, 3765-B Oriole Ct., Shrub Oak, NY 10588.

GRIND MONGERS. I have arisen with an unGodly video of Napalm Death in N.Y. Bodily functious remain, sanity in soupy shreds. Send ideas for sacrificial offerings, records, shirts, girlz, anything saviorable. Write before the light, I'll return to my coffin with no further notice. Attn: Triple "K" and King, bring me your flesh, blood and souls! Tehort, 5902 Kingsford Rd #L, Springfield, VA 22152.

GG ALLIN PICTURES are still needed for his upcoming novel. At least one picture from everyone will go into the book and you will get credited. You don't need negatives to get pics reprinted. If that's the situation - write or call me. Stories, flyers etc. still needed. Video & cassette trade. Terry Snider, 923 Campbell Walled Lake, MI 48088 (313) 363-1494.

WANTED: The 7 Seconds English flexi disc, 7 Seconds Drastic Measures, 7 Seconds He's Not Fat He's Bleyl, 7 Seconds 3 Chord Politics, 7 Seconds Socially Fucked Up. Send your price to: Rob Potosky, 10410 Memorial Dr., Houston Tx. 77024.

WANTED: Crimipshrine "Lame Gig Contest", Youth Brigade Sound & Fury (1st pressing), Any other Youth Brigade 7"s except "What Price Happiness". Send want list or price to: Rob Potosky, 10410 Memorial Dr., Houston TX 77024.

PLANNING A TRIP to the USA or Canada in May/June 90. Need contacts, places to stay, friends, people I can trust. A later invitation to Germany is guaranteed. Please write to Martin Gerlach, Carl-von-Joest-str. 39, 5047 Wesseling-Urfield, W. Germany.

SIN CITY SUPPLIES - Coolest rare stickers, punk, HC, ska, industrial, thrash, reggae, metal, new wave, cult horror, low prices. Send one dollar for catolog of stickers, leather and jewelary to Sin City Supplies 1320 Franklin Ave Las Vegas, Nevada 89104.

BEWARE OF THIS PERSON! Garth 4071 Chanute str. S d CA 92154 U.S.A. He owes me $200 for records I sent him. He bids me money for records but never pays. If you read this, Garth, send me the money soon or... Also wanted all things for my zine, and people to trade records, or just communicate with. Contact Marcel, Parelvisserstraat 392, 7323 CL, Apeldoorn Holland

"GO FISHING With Your Mind." Ernest Borgnine probably would like Jailbait Babysitters' new cassette and so would you. It's called "Overcome," and it's $4 ppd.: Mudpuppy Productions, 4615 Vicksburg, Sylvania, OH 43560

SEND A SASE (long envelope, 2 stamps) for a large list of mostly set-sale items. A thousand items from '77 to present — punk/hc/indie. Brian, PO Box 40307, Berkeley, CA 94704

GERMS "LEXICON" & 'FORMING"! YOT "Can't Close..." 7"? "Conquest for Death" single! All these and hundreds more thrilling stuff for sale/trade. Things as: industrial, '70s punk, hardcore, britpunk, GG Allin, Lydia Lunch, Stooges, lots more. Send SASE for complete and total list. D. Barker, 1241 W. Cary St. #2, Richmond, VA 23220

TRADE: FU'S (My America), Batt of Saints 12, LP, Offenders (Rebel), Worst 12", Faith/Void LP (orig), Misfits (boot). Want: Upfront LP, X Marks the Spot 7", Project X Gray Matter (Food), FU's Radio Show (boot) 7", and any Mike Tyson T-shirts XL. My list against your. Henk Smit, Middenweg 13B, 1098 AA, Amsterdam, Holland

TRADE: RARE MISFITS, Samhain, Danzig, color and auto. Cough Cool/She (clear), Dance of Death 2x7" and more. Write to D.P., 4326 W. 28, Erie, PA 16506

ATTENTION HARDCORE BANDS: I'm trying to put out a HC comp, "Caught Behind the Eight Ball." Any music sent would be greatly appreciated. All contributors get a free copy. Eight Ball Records, 109, Torpedo Rd, Manahawkin, NJ 08050

ATTENTION HARDCORE BANDS: I'm looking for music for a HC com. Reply only if you music is hard and fast. Please no winpy or punky music. I still need more bands. Bands get free copy. Eight Ball Records, 109 Torpedo Rd, Manahawkin, NJ 08050

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